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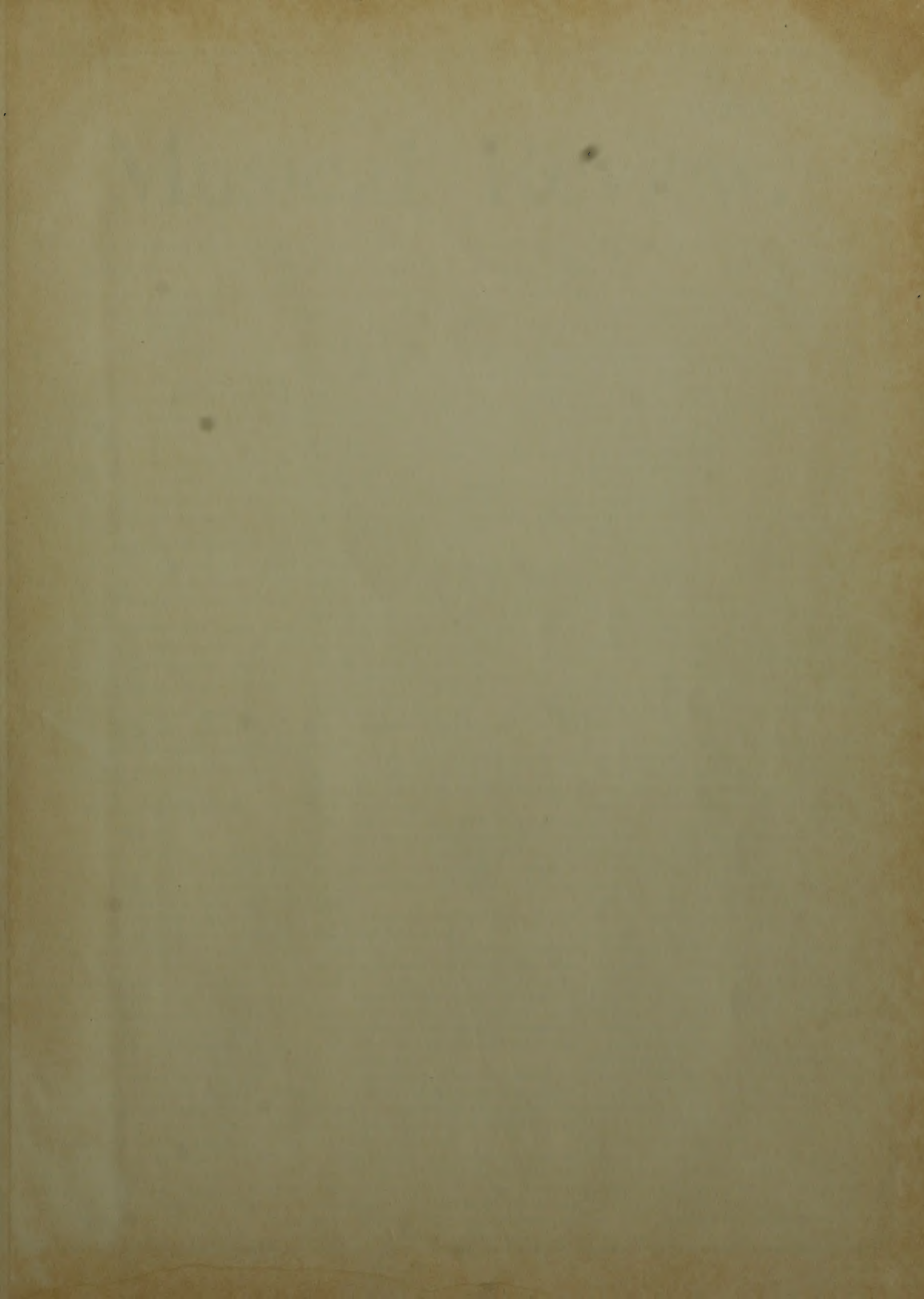
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Musical Review.

VOL. 4—NO. 1.

SAN FRANCISCO, CAL., JANUARY, 1877.

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For the Musical Review.
EVERMORE.

BY J. F. THOMSON.

Near my taper dimly gleaming, I am sitting sadly
drowsing.
Dreaming of my dear companions, on that loved and
distant shore.
And I hear their voices calling, on my ear so gently
falling.
From without my chamber door—shall I see thee—
evermore?

Ah full well do I remember, on this bleak and cold
November.
How I listened to the moaning, of the wintry
branches hoar,
Yet with all its dismal wailing, still I heard the sad
complaining.
From without my chamber door—shall I see thee—
evermore?

As I watched each dying ember, on this bleak and
drear November,
I can see my sainted mother, beckon from the other
shore.
And I hear her voice appealing, oh, so full of love
and feeling,
From without my chamber door—shall I see thee—
evermore?

Near my taper feebly fitting, still I kept my weary
sitting.
When a vision of my father, seemed to pace the
cheerless floor,
And I ever shall remember—said with voice so low
and tender,
From without my chamber door—shall I see thee—
evermore?

Thus I lingered sad and weary, through the long
hours dark and dreary,
Listening to the falling rain drops, and the winds
tempestuous roar,
And amid its restless beating, still I hear that voice
repeating.
From without my chamber door—shall I see thee—
evermore?

RACHEL MOORE'S MUSIC.

BY MARGARET LEE.

It was a very comical room in which Rachel Moore sat crying. A cottage piano filled one recess, a sewing machine stood in another; the windows were furnished with Holland shades and hanging baskets of domestic manufacture, a cooking stove, and the pipe that disappeared through a round aperture above the smoky wall destroyed any chance of producing effects on the mantle-shelf; and the combined odors of food cooking, kerosene oil and coal gas, rather detracted from a room generally very cosy and tidy.

It wanted one week of Christmas day, and aunt Martha had gone out on a shopping tour closely connected with mince-pie.

"What's the matter now, Rachie?" asked a stout, easy-going, shabby-looking man, coming in from the street and disencumbering himself of a little bag and a heavy coat. He drew a chair to the stove, lit a pipe that reposed in his pocket when not in his mouth, and surveyed Rachel through a cloud of smoke. It took her sometime to say:

"Oh, nothing."

"You ain't crying for nothing."

Rachel stood up and lifted the cover off a sauce-pan, felt the vegetables, and put the tea to draw. Her compressed lips and brimming eyes showed the self-control she was exerting, and uncle Jacob silently admired her for it. She had a stout little figure, short, decided features, bright black eyes, and some braids of dark hair twisted over her low forehead, a style that gave character to her face and head.

"The society meets to-night, and aunt says I can't go. She won't be home till near ten; she's going to see grandmother. Uncle James will bring her home."

"Oh!"

This word quite exhausted uncle Jacob until he had disposed of his soup, his bread and cheese, several pints of tea, and an indefinite amount of tobacco. Rachel's face brightened at his evident enjoyment of the supper she had prepared; and as she washed the dishes and put them into the closet, her returning peace of mind was signaled by a humming which became a crescendo, and ended in a clear, sweet anthem, the rich contralto tones filling the room with melody.

"Wait a minute!" cried uncle Jacob, and springing across the floor like another creature he threw open the piano and began the accompaniment.

Her work done, Rachel came and leaned on his shoulder, singing, one after another, the difficult solo anthems which uncle Jacob's love of oratorio music had made as familiar to her as sweet ballads are to the majority.

"Go and get on your shawl, Rachel, I'll keep house this evening."

When she came in from her little room in her old plaid shawl and shabby hat, uncle Jacob was blind and deaf to all present concerns, and the Hallelujah Chorus from the Mount of Olives was satisfying the man's higher cravings. Rachel stopped a moment as she closed the outer door, and wiped away some harder tears.

Poor uncle Jacob, would she ever be able to give him one of the luxuries he silently coveted? A melodeon, or a new piano! Her mind never comprehended an organ; that was simply impossible.

As she went along in the cold, pulling her shawl still closer about her sturdy little body, she began to wonder, as she had hundreds of times, how uncle Jacob had ever married such a practical, every day, matter-of-fact

woman as aunt Martha. He loved music; it made aunt Martha nervous; he tuned pianos for a part living; was always contemplating getting an organist's position, yet could not raise the necessary energy to take the first step in that direction. She made dresses—the machine flew under her determined feet, and had as much perception of the beauties of harmony as the machine needle had of the materials it passed through. By this comical couple, whose points of agreement were frugality and good-heartedness, Rachel had been adopted when only four years old. Her parents were blanks to her. Aunt Martha was her mother's sister, but the sisters had been entirely different in character, and Rachel had inherited from her mother a voice and a passion for music, together with the energetic, independent temperament of her American progenitors.

Aunt Martha made rather light of all this singing and playing and was quite shocked at the idea of Rachel joining a musical society. However, uncle Jacob took up the refrain that Rachel ought to have a chance, and moaned it until Martha withdrew her veto.

The one white day of the week for Rachel was Thursday. At eight o'clock the "Harmonic" met in a hall over a neighboring store. The leading members were professionals, church-singers, worn out and fresh, operatic chorus people, and a sprinkling of teachers. The leader and organizer of this motley crowd, was a well known and most talented musician, and his name had drawn toward him several fine artists. They had undertaken solo parts in the oratorio in preparation, and the public performance was already announced.

Rachel entered the hall just as the members rose to sing the opening chorus, and somewhat abashed, she was about shrinking into a back seat, when the leader's sharp eyes fell on her usual seat, the first in the row of contralto choristers.

This was Rachel's idea of perfect bliss, for right in front of her sat the solo contralto.—Rachel could touch her rich handsome garments, watch her mobile features, and catch every sound of the marvellous voice. Oh, what a wonderful creature, in Rachel's eyes, was this Miss Carpenter! A woman who sang in a fashionable church, with a salary of one thousand; who appeared at concerts in wondrous dresses, and trilled out pathetic little ballads, when encored after a heavy scene, that literally brought down the house;

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who took the applause like a queen accepting homage; received fifty or seventy-five dollars for enjoying this triumph, and was sent carefully home in a carriage.

Rachel would give uncle Jacob little imitations of this wonderful creature's surpassing style, and he would kiss his little niece, praise her voice, and declare that for his part he knew that "Rachie" could do as well if "she only had a chance."

Rachel always felt worse than usual after this and similar remarks. The chance was so dim, so imaginary. She had no money to pay for a good teacher; no influential friends to introduce her to the notice of prominent organists; no courage to put herself forward or try to attract observation.

This being one of the final rehearsals, the whole work was given, and Rachel in company with several of the members, left the hall more than ever enchanted with Miss Carpenter's voice. Never had it sounded so clear, so pure, so rich and resonant. It was the subject of conversation until Rachel parted from the good-natured escorts at her aunt's door.

From romance to reality is not far; and having soared with Handel above all temporal and earthly vanities, Rachel was recalled to earth by the high tones of her aunt's voice, evidently in hot dispute with uncle Jacob.

Rachel had slipped across the room, opened the pages of an oratorio, and was humming over one of the solos she had just heard. She stopped and raised her eyes as her aunt turned to her.

To be Continued.

ITALIAN OPERA.

Its History in two Hemispheres.

A SUCCESSION OF BRILLIANT TRIUMPHS AND DISASTERS, IN WHICH THE LATTER RATHER INCLINES TO PREDOMINATE.

In view of the season of Italian Opera in Indianapolis beginning Monday, the following, from the Cincinnati "Enquirer," will interest and instruct: The history of opera everywhere has been a succession of alternate brilliant triumphs and disasters that would have utterly discouraged all but true artists, whose heart was in their work. This has been its tale since the conversion of St. Paul was played in music in Rome in 1440, and the descent of Orpheus into Hades, the first profane example of the modern opera in 1480. But Italy has ever been its home, and there its success has ever been most unvaried. It was in Florence, where the sweet bella lingua Toscana is heard in all its purity, that in 1597 the opera of *Dafne* was performed for the first time in the Corsi Palace. This appears to have been the first complete opera in one sense of the word, and was considered a masterpiece both musically and dramatically. It was not until many years forward, in 1692, that Keiser perfected the form of the German opera, and it was

the Abbe Mazarini, better known as Cardinal Mazarin, who introduced it into France. In England its arrival was postponed until Handel was in London, early in the last century, and even there, until Carl Rosa's great attempt last season, Italian opera was always better rendered and better attended than its younger English scion. Nor is this surprising. Italian, with its exquisite softness, and its superiority in vocal sound, lends itself to musical intonation far more readily than any other European tongue. That it is capable of expressing the highest thoughts is evident from Dante and Tasso; that it is fully adequate to the demand of Northern chivalry in its lighter and more tender moods is seen in Ariosto; that it is amenable to love and passion as English is in the hands of Byron himself, or *Langue d'Oc* of the days of the Troubadours is felt in the verses of hundreds of Italian poets, and the tender grace and condensed power of Petrarch have never been even rivaled in the sonnets of any nation. The all-essential vehicle of language being thus provided, it is but natural that the native genius of the Italians should be in voice and in the training of the voice be pre-eminent. From the earliest days of modern history, very many of the greatest teachers and professors of music have been Italians, and it would almost seem that the very climate of the land itself is necessary or, at any rate, of immense service in the development of the human voice. Nearly all the world's great singers have been more or less in Italy, more or less under the guidance of Italian artists. If, then, Italian be, as we believe it to be, the very best possible method of expression for vocal music, we are to be heartily congratulated for the season of Italian opera which opens to-morrow for seven representations. For some time it was feared that Italian opera for this year would be unrepresented in America. Max Maretzek and M. Grau were utterly unable to incur the enormous expense of organizing a company; and when Max Strakosch arrived in New York with M'le Tietens, and was called to account for substituting concert for opera, his reply was, in effect, that New York had never properly supported him; that he had made more than one fortune in concert to lose it in opera, and that he must take the liberty of conducting his business as he himself deemed fitting. He added, however, that if the people of New York would subscribe for a sufficient number of seats he would engage to bring out, even for this present winter, the best artists in Europe. To this proposal no satisfactory reply has ever been attempted, and all hopes for music in the tongue that Rossini, Verdi, Donizetti, and Bellini spoke seemed, for twelve long months, to have vanished beyond redemption. To travel, indeed, with all the accessions of a great opera company is an arduous undertaking. It has ruined a number of managers. Max Maretzek himself frankly confesses that it has

ruined him half a score of times, and the narrative of some of his adventures, told in an amusing book, is a capital illustration of the losses and sorrows of a luckless impresario. All honor, then, to our brave American contralto, Miss Adelaide Phillips. She has courageously stepped into the gap thus left open and brought together a large and strong company. It has, of course, involved a large outlay, and it rests with the generous lovers of music of Cincinnati to see to it that their own prima donna does not suffer from her venture. It will not be enough to subscribe for Music Halls and hold biennial May festivals unless a warm and hearty welcome is offered to the great musicians and artists who come voluntarily and at their own risk to visit us. For the fair fame of our city, and to preserve her reputation in the artistic world, it is literally a positive duty to fill Robinson's Opera House this week. It is only by doing so that we can secure a return of the visit, and it is only by zealously cultivating every opportunity of studying the methods of the great artists from without that we shall be able to keep up a high standard of musical cultivation within our midst. Miss Adelaide Phillips has brought with her a strong company. Her own fame is world-wide as a contralto. Madame Trebelli Bettini is her only living rival, and as an actress the equal to well won reputation as a vocalist. She is admirable alike in simple pathos and in brilliant floritura in such tragic parts as "*Azucena*" in *Trovatore*; the piquant, versatile "*Rosina*" of the Barber of Seville, and "*Leonora*" in Donizetti's master-piece, *La Favorita*, in all of which she will appear this week. Of these, *La Favorita* is to be the first, to-morrow night. The opera itself was brought out in the *Academie* not very long after the Maestro's return to Paris, in 1840. It was founded, in the first instance, upon a French drama, *Le Comte de Comminges*, and from its first representation its success was decided. It gives abundant scope to the tenor, the baritone and the soprano, as well as the contralto, and as its name should imply, should be a universal favorite. Strangely enough, the whole of the music of the fourth act of *La Favorita*, with the exception of the *Cavatina* *Ange si pur*, and the *andante* of the *Duo*, was written in a single night, over not a few of the many cups of coffee with which Donizetti loved to stimulate his imagination and feed his fancy. In the Barber of Seville to be given on Thursday, Miss Phillips shows her true artistic perception of the fitness of things in a manner that will be new to many of the audience. When Rossini produced the *Barbiere* at the Carnival at Rome in 1816, he gave Garcia a Spanish melody to sing beneath "*Rosina's*" balcony, and actor and composer both argued that, as the scene was laid in Spain, Spanish melody would give the opera an appropriate local color. But the Italians objected to the new device. Garcia, unfortunately, broke a string of his

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CLIPS AND CHIPS.

guitar, and the opera, which is now universally admired as one of Rossini's best, was almost hissed off the stage. Now, to give this local vraisemblance, Miss Phillips has returned to the idea of the composer, and introduces into the music lesson some delicious Spanish music with violin accompaniment, and the critics declare with one voice that it is sung with the most exquisite abandon and spirit. Miss Matilda Phillips, her sister, also appears this week for the first time in Cincinnati, but her success can scarcely be doubted. She is spoken of in the highest terms wherever she has performed in Europe, and has studied diligently in Italy with Manuel, Garcia and San Giovanni, and in Paris with the renowned Madame Viardo. Signor Bugarini, tenor, and Signor Carpi, basso cantante, appear in Cincinnati for the first time this week. Miss Violetta Colville and Signora Zamberta have both been heard before, and most of us know the telling effects of Signor Tagliapietra's baritone, and the pleasant, winning freshness of Tom Karl's tenor voice. The other operas for the week are *Cinderella*, *Il Trovatore*, *Martha* and *Von Motow's* new opera *L'Ombra*, never yet heard here. The prices of admission are popular, being only \$1, \$1.50 and \$2, which is remarkable for Italian opera, as prices have been double that in Cincinnati.

The Dance of Death.

It was a queer despatch that came from Philadelphia last Friday, announcing that an Italian woman, named Erunnia Venturoli, had been found in that city starving and destitute, and that her brother, a singer, who had disappeared recently, and who had lately taken to selling brooms to support his sister and himself, was supposed to have died of want, and to have been buried in the Potter's Field. It was a mistake in the despatch, however, to have said that Venturoli came here as one of the original Black Crook dancers. She was engaged in Milan as premiere assoluta by Jarrett and Palmer, not to appear in the Black Crook, but in a traveling organization under their management, called the "Undine Party." It was in this organization that she made her American debut in Chicago, in 1867. She was a dancer of great power and grace. At the presentation of the *White Fawn* at Niblo's in 1867, she first appeared in New York. The climate affected her health very seriously, and she gradually lost the use of her limbs from paralysis induced by rheumatism. She continued to dance, however, but owing to the decreasing ability, she went from premiere to coryphée, and finally in various cities formed one of the *corps de ballet*. Her first salary here was \$200 a week, and she went down to \$10. Finally she ceased to be able to dance at all, and became dependent on her brother who sang at concert halls. The termination of this once brilliant and saddening career is told in the despatch. She is now cared for in a Philadelphia pauper institution.

Offering of the season. Twenty cents on the dollar.

Song of symphony—Presto, make room for your andante.

"Cub, giddle sprig; ethereal blidness, cub." Ah-kit-ehew.

A man's temper is most valuable to himself and he should keep it.

Dandies and nanny-goats never fail to pride themselves upon their kids.

Many a lady in Washington has come to want—come to want diamond earrings.

The human heart is of all articles the soonest shattered and the most easily repaired.

It is not so much trouble for a man to get rich as it is for him to tell when he is rich.

A good action is never thrown away, and that is why so few of them are lying around loose.

It is an unpleasant fact that what your friends call self-possession, your enemies call brass.

The motives which a mean man attributes to the actions of another, are the measure of his own.

We read of a man who is so noted for his reserved manners that nobody ever saw him display any.

A paper in a manufacturing district says, "Ten mills make a cent—but not any ten mills in this region."

People still dance and seem to prefer "Pretty as a Picture Schottische," to any other. Sensible people.

Why is a young lady like a bill of exchange? Because she ought to be settled when she arrives at maturity.

It has been found that in nearly every civilized country the tree that bears the most fruit to market is the axle-tree.

A wag doesn't know why the school-ship should be all the time at anchor. If it is an apprentice ship it ought to be bound out.

"Infinita," by U. C. Burnap, is the latest song out. It will surely become very popular as it contains all the requisite qualities of a good song. Price 40 cents.

Hundreds of years ago women wore their dresses in a knot behind, and women now-a-days are not behind their earlier sisters.

Some one observes that English mothers are satisfied with teaching their children how to speak; French mothers instruct them how to talk.

"Poor little Snowflake," is the title of a beautiful, popular ballad, composed by the efficient, and much-admired orchestral conductor, Mr. J. H. Dohrmann. Price 35 cents and for sale everywhere.

A Milwaukeee wife says that before marriage it was "My darling angel Lucy, heaven above knows the depths of my love for you," but after marriage she found bottom very quickly.

"It seems but Yesterday" since the last song of Danks was issued, and yet the new ballad bearing the above title is already having an immense sale, the price is only 35 cts. The Key D.

Susan Anthony undertakes, in a single lecture, to enumerate "What Woman Wants." She could save nine-tenths of the time by simply stating what she doesn't want.—*Chicago Post*.

A Sandusky man drowned himself the other day because his wife would not lend him thirty cents. He did right. When a wife's confidence gets shaken to that degree the husband might as well peg out.

A subscription paper was lately circulated with the following object in view: "We subscribe and pay the amount set against our names, for the purpose of paying the organist and a boy to blow the same!"

"Come once again" by Weeks, sounds rather queer when considered as an invitation, but the song "Come once Again," by Weeks, is one of the best we have seen for many a day. Price 40 cents.

An old author quaintly remarks: "Avoid arguments with ladies. In spinning yarns among silks and satins, a man is sure to be worsted and twisted; and when a man is worsted and twisted he may consider himself wound up."

—A man that will swear at the pig that neglected to eat the acorn that grew the tree from which came the refractory piece of oak that he is vainly trying to split, may be said to have gotten down to the very root of the thing.

A pretty little Ohio schoolmarm tried to whip one of her pupils, a boy of fifteen, the other day, but when she commenced operations he coolly threw his arms around her neck and gave her a hearty kiss. She went straight back to her desk, and her face was "just as red."

A young lady dressed in much false hair was warbling at the piano, and when her mother summoned her to assist in some household duties, her rosy lips opened poutingly and she snapped out, "O, do it yourself!" And then she went on singing, "Kind words can never die."

There is a deacon in Cleveland who is training at present with the noble army of independent voters. The other day a party man twitted him with being on the fence. "Yes," said our deacon, "I am on the fence, and there I propose to stay as long as it's so confoundedly muddy on both sides."

If men are the salt of the earth, women are the sugar. Salt is a necessity, sugar is a luxury. Vicious men are the saltpetre; hard stern men the rock salt; nice men the table salt. Old maids are the brown sugar; good-natured matrons the loaf sugar; pretty girls the white sugar. Pass the sugar, please!

All kinds of fine printing executed at the office of the MUSICAL REVIEW.

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MUSICAL NOTES.

—Henry Irving is coming to America.

—Madame Adelina Patti has started for Russia.

—Madame Lucca has just been singing at Brussels.

—Herr Wieniawski is getting up a tour in Germany.

—Madame Trebelli will sing in Sweden this season.

—AIMEE's Company will make a southern trip this winter.

—Salvini is going to play Macbeth in London next year.

—CALLENDER's Georgia Minstrels average over \$600 per night in Texas.

—Sims Reeves' father was a musician in the band of the Royal Artillery.

—Tamburini's body has been embalmed, and will probably be carried to Paris.

—MISS HELEN MARBLE is writing a play, and has taken apartments in the quiet groves of Saucileto.

—MME. ESSISOFF, the great Russian pianist, is making a triumphal progress through Eastern cities.

—CARL BERGMANN is to have a monument in New York. The members of the Arion Club will provide it.

—The interior of Mendelssohn's house, in Leipsic, has been restored substantially as the composer left it.

—The approaching production of "Dalia," a new opera by M. Saint-Sens, is announced by European journals.

—The monument to Karl Wilhelm, composer of "Die Wacht am Rhein," has been unveiled in Germany.

—JOAQUIN MILLER is going to reside permanently in California, occasionally visiting his Oregon possessions.

—Miss Bessie Ludlow, the charming operabouffe actress, has married Michael Gann Esq., the Dublin manager.

—MRS. E. A. JOLLARD, wife of the Editor of the Richmond, Va., *Enquirer*, is going to give some "Readings" in this City.

—P. S. GILMORE has concluded a new engagement for five years, as leader of the Twenty-second New York Regiment Band.

—The best box in the California Theatre, San Francisco, sold for \$100 for the opening night of Edwin Booth's engagement. The usual price is \$15.00.

—A new tenor, with the mellifluous name of Bartley McGuckin, who has been studying in Milan under Maestro Firmiegi, has arrived in London.

—THE New York *Dramatic News* seems to think that Strakosch may build his gigantic opera house in that city after all. How about San Francisco!

THE friends of Governor Pacheco are delighted at his election to Congress. He and his talented wife will be great acquisitions to society at Washington.

MRS. OATES has succeeded in affording considerable amusement to Congressmen at Washington. Her success elsewhere this season has been less pronounced.

WILLIAM WHEATLEY, the actor who died in New York last month, left a fortune of \$300,000, made principally out of the "Black Crook" performed at Niblo's Gardens.

—The Lotus Club in New York, on the 14th of October, gave a dinner to Mr. Joseph Hatton, the Editor of the London "Hornet." John Brougham made a very brilliant speech upon the occasion.

CHARLES ADAMS, the Boston tenor, has received since his arrival at Hamburg a crown of gold and silver, inscribed with the names of his more important roles, the gift of his admirers in Vienna.

—Miss Bella Pateman so great a favorite in California, has made quite a sensation in London as Lady Clancarty. The "Hornet" and "Figaro," the leading theatrical English papers, are very enthusiastic in her praise.

AT THE "PALACE HOR" on Nov. 23d, the Committee of Invitation consisted of Mrs. A. H. Towne, Miss Jessie Moore and Mrs. M. L. Simpson. The belle of the Evening was one of the dark-eyed daughters of a distinguished Spanish General.

M'LE JENNIE CLAUS, the popular violinist, has returned from a successful professional visit to Australia. Previous to her leaving San Francisco for France she will give a farewell concert, at the earnest request of her numerous friends, probably Friday next.

—Some of the choirs provided by undertakers in Brooklyn, to chant at graves, go to the cemetery in advance of the funerals, to try their voices in the open air, and to select their positions in order to avoid awkwardness and confusion at the time of the services.

—It must have been a curious zither concert which was recently given under the arches of the Temple of Peace at Rome. The space was so large that the zither could not fill it, and the audience, who could hear nothing at all, fancied they were the victims of a hoax, and hissed violently.

—Adelina Patti presented the Orphan Asylum at Dieppe with a donation of 5000 francs. The asylum possesses a yacht, which, in recognition of the generous gift of Mme. la Marquise, received the name of *Adelina de Notre Dame des flots*. Of course Mme. Patti was godmother at the christening.

—Doctor George Bird the celebrated London Physician has gone to Egypt, on an important surgical operation, the Khedive, requiring his services. He then goes to India, returning back to England—taking California on the way. The Doctor is a superb musician and one of the finest flutists in the country.

MISCELLANEOUS ITEMS.

—Some little excitement has been caused in dramatic circles in London by the refusal of a soprano songstress to sing in Verdi's opera, *La Traviata*, on the ground that Violetta is an improper character. This is rather a serious matter, for if our songstresses and actresses should become thus prudish, how would it be possible to put *Don Giovanni* on the stage?

THE Cincinnati *Commercial* says: "Vat is dees?" asked Wagner when Thomas tendered him a note for five thousand dollars for the Centennial March, payable in ninety-nine years if not renewed. "That's the Money of the Future," said Thomas. Wagner pretended to laugh at the joke, but went off to his study and added eleven trombones to the dreamy movement of the march.

Professor P—, while lecturing on Momentum to the Junior Class not long since, related, in illustration of his subject, an account of an explosion of gunpowder in one of the army trains during the late war, on which occasion he said the horses were blown off their shoes. "But this," he added, "was an extreme case." The class thought so too.

He was taken sick in the night, and in her youthful ignorance she made two mustard plasters and put one in front and one behind, and then with horrid sarcasm she asked him how he felt. But he was a well-bred man and merely said that he realized with a tenderness he had never known before, the true position of sandwich in the community.—*Norwich Bulletin*.

On Wednesday evening, while the Louisville Short Line train was poking along towards Lexington, a passenger stopped the brakeman as he was going through, and asked: "How fast does this train go,—a mile an hour?" "It goes fast enough to suit us. If you don't like the rate of speed, get out and walk," was the rejoinder. "I would," replied the disgusted passenger, settling back in the corner of his seat, "but my friends won't come to meet me until the train gets in, and I don't want to be waiting around the depot for two or three hours." The brakeman passed on.—*Lexington Dispatch*.

An impertinent youth at Saratoga amused himself by exhibiting the following lines to some ladies at hotel:

Men scorn to kiss among themselves,
And scarce would kiss a brother;
But women want to kiss so bad,
They kiss and kiss each other.

Whereupon a young lady pencilled this retort on the back of an envelope, and left it for the fool's instruction:

Men do not kiss among themselves,
And it's well that they refrain;
The bitter dose would vex them so,
They would never kiss again.

As sometimes on poor woman's lip
Is applied this nauseous lotion,
We have to kiss among ourselves
As a counteracting potion.

From "Literature of Kissing."

WALTZ.

BY MARY J. SHAWHAN.

Aged Ten Years.

con spirito

INTRODUCTION.

Musical notation for the Introduction, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a forte (f) dynamic in the bass staff, marked with a 'Ped' (pedal) instruction. The melody in the treble staff starts with a piano (p) dynamic. The introduction concludes with a sf (sforzando) dynamic in the bass staff, marked with an asterisk (*).

Musical notation for the first section of the waltz, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a sf (sforzando) dynamic in the bass staff, marked with a 'Ped' (pedal) instruction. The melody in the treble staff starts with a piano (p) dynamic. The section concludes with a ff (fortissimo) dynamic in the bass staff.

WALTZ

Musical notation for the second section of the waltz, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a forte (f) dynamic in the bass staff, marked with a 'Ped' (pedal) instruction. The melody in the treble staff starts with a sf (sforzando) dynamic. The section concludes with a sf (sforzando) dynamic in the bass staff, marked with an asterisk (*).

Musical notation for the third section of the waltz, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a sf (sforzando) dynamic in the bass staff, marked with a 'Ped' (pedal) instruction. The melody in the treble staff starts with a sf (sforzando) dynamic. The section concludes with a sf (sforzando) dynamic in the bass staff, marked with an asterisk (*).

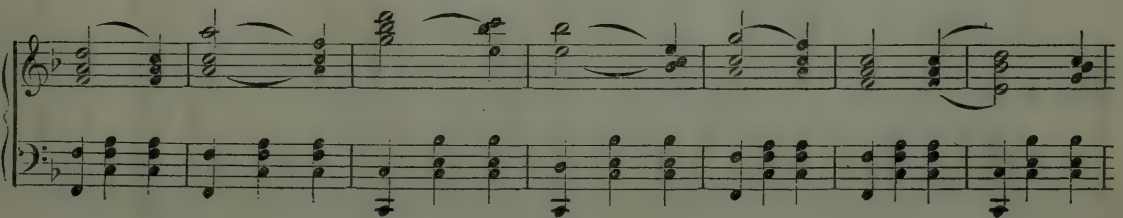
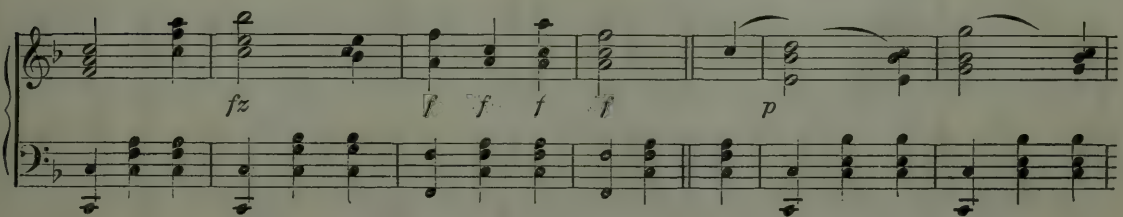
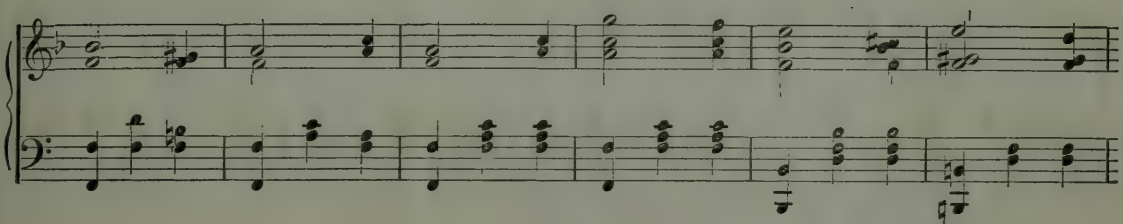
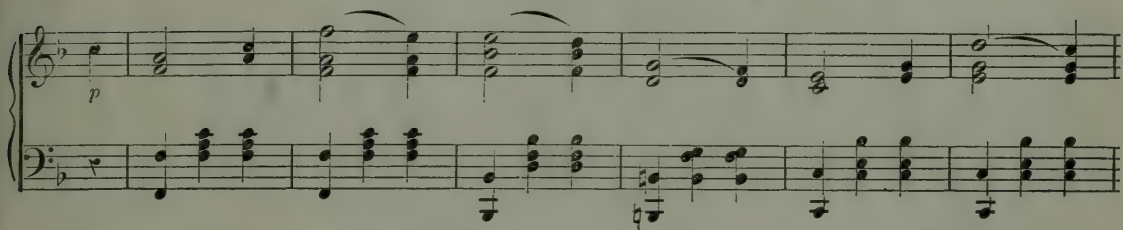
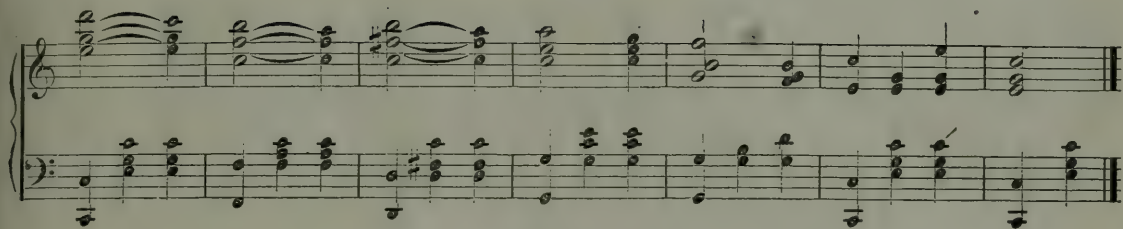
First system of musical notation. The treble staff features a series of chords with dynamic markings *sf*, *sf*, *sf*, *sf*, *fz*, *f*, and *f*. The bass staff provides a harmonic accompaniment with chords and single notes.

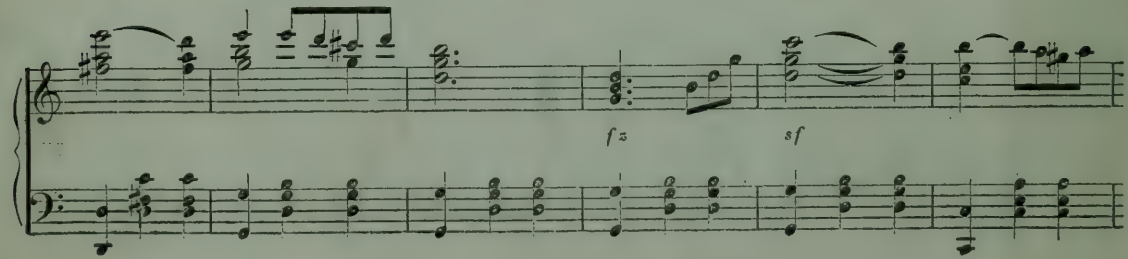
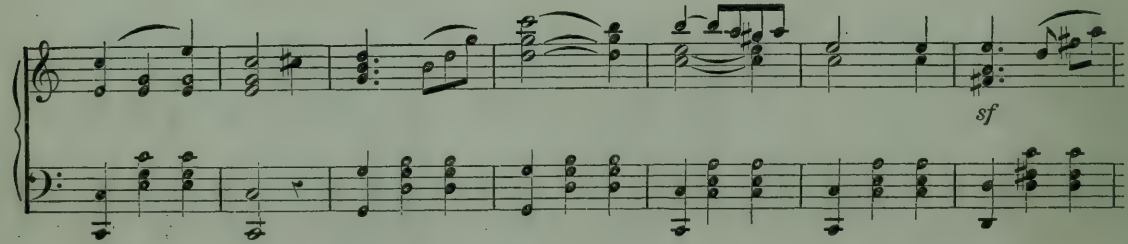
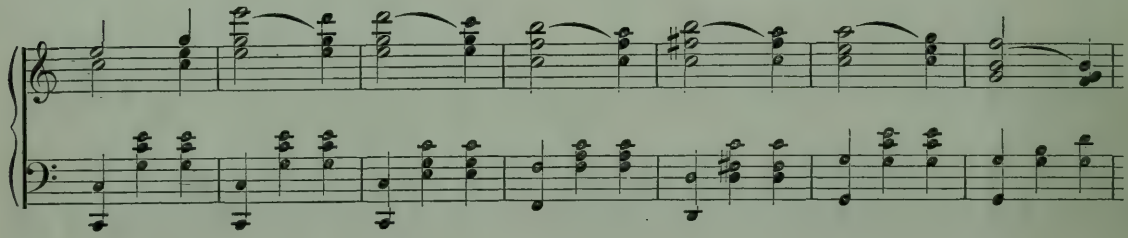
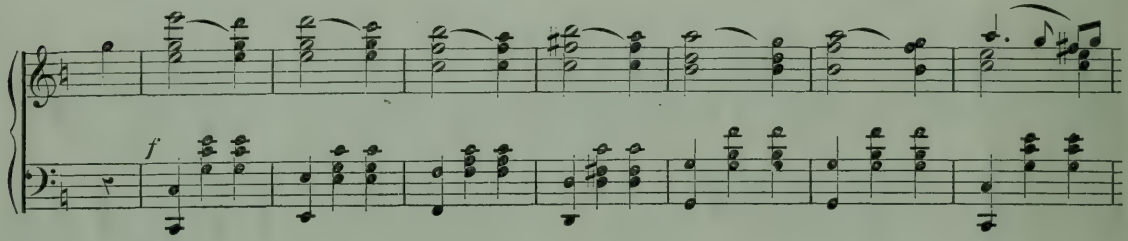
Second system of musical notation. The treble staff includes a melodic line with eighth notes and chords, with dynamic markings *sf*, *f*, and *sf*. The bass staff continues with a steady accompaniment of chords.

Third system of musical notation. The treble staff shows a melodic line with eighth notes and chords, with dynamic markings *sf*, *fz*, *sf*, and *sf*. The bass staff provides a consistent accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and chords, with dynamic markings *fz*, *fz*, *fz*, *ff*, and *fz*. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff includes a melodic line with eighth notes and chords, with dynamic markings *fz*, *fz*, *fz*, and *fz*. The bass staff provides a consistent accompaniment.





First system of musical notation, featuring treble and bass staves. The treble staff contains complex chords and melodic lines with slurs. The bass staff contains chords and a few moving lines. Dynamic markings *sf*, *sf*, *ff*, and *sf* are placed below the bass staff.

Second system of musical notation, featuring treble and bass staves. The treble staff contains chords and a few moving lines. The bass staff contains chords and a few moving lines. Dynamic markings *sf*, *sf*, *sf*, and *sf* are placed below the bass staff.

Third system of musical notation, featuring treble and bass staves. The treble staff contains chords and a few moving lines. The bass staff contains chords and a few moving lines. Dynamic markings *sf*, *sf*, *sf*, *p*, and *cres* are placed below the bass staff. The word *Animato* is written above the treble staff.

Fourth system of musical notation, featuring treble and bass staves. The treble staff contains chords and a few moving lines. The bass staff contains chords and a few moving lines. Dynamic markings *f*, *f*, *p*, and *sf* are placed below the bass staff. The number 8 is written below the first two measures of the bass staff.

Fifth system of musical notation, featuring treble and bass staves. The treble staff contains chords and a few moving lines. The bass staff contains chords and a few moving lines. Dynamic markings *f*, *f*, *f*, *f*, *f*, *ff*, and *ff* are placed below the bass staff. The word *8va* is written above the first two measures of the treble staff.

My Dear Little Jessie.

WORDS AND MUSIC BY
Andante Moderato.

JAMES A. KERR.
Author of Lily Maid Elaine; Last Farewell; Darling Jennie, &c.

PIANO. *mf* *ritard*



The piano introduction consists of two staves. The right staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. The left staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a half note C3. The piece concludes with a final chord of G2, B-flat2, and D3.

con espressione

1. My dear lit - tle Jessie, come sit by my side, And sing that sweet song once a -
2. The beau - ti - ful rob-in is warb - ling his tune, The hum-ming bird flits through the

mf



The vocal and piano accompaniment section features two systems. The first system contains the vocal melody and two verses of lyrics. The second system shows the piano accompaniment for the first verse. The key signature remains three flats, and the time signature is common time. The piano part begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a half note C3. The vocal melody begins with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. The piece concludes with a final chord of G2, B-flat2, and D3.

gain. Your voice full of gladness my poor heart will cheer, And joy in my bo-som will
 air, The clear, rippling streamlet goes mur-mur-ing by, All na-ture to-day seems so

reign. Oh! sweet is the glance of those pret-ty, brown eyes, Your cheeks like the rose new-ly
 fair; But midst all this gar-den of na-ture I see Just one ten-der flow-er a-

blown— Far bright-er than star in the heav-en above, My dear lit-tle Jes-sie—my own.
 lone, More fair than the lily, the queen of my heart, My dear lit-tle Jes-sie—my own.

Chorus.

AIR.

Oh Jes - sie, my dar - ling, Thou bright, guid - ing star, None fair - er than thee ev - er

ALTO.

Thou bright, guid - ing star, None fair - er than thee ever

TENOR.

BASS.

PIANO.

p *mf* *f*

pianissimo

shone. Oh may all sweet an - gels watch o - ver and bless My dear lit - tle Jes - sie—my own.

rallentando *mf*

shone. Oh may all sweet an - gels watch o - ver and bless, My own.

pp

pianissimo *rallentando*

Bonnie Little Bell,

Words by SAM. BOOTH.

Music by CHAS. SCHULTZ.

Tempo di Schottische.

The musical score is written for piano and features a Scottish dance tempo. It consists of three systems of music, each with a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The first system includes a forte (f) dynamic marking. The second system concludes with a double bar line. The third system begins with the lyrics '1. Down among the daisies in a shady dell, Where the summer lingers, lives my little Bell.' and includes a piano (p) dynamic marking. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece ends with a final double bar line.

Fairer than the flowers which she loves so well, The joy of all my future life, my bonnie little Bell.

cres *f*

O my Bell, my pretty little Bell.

p *f*

CHORUS.

How I love my little darling words can never tell.

p *f*

She

lives within my heart of my life, the better part, my bonnie, bonnie, bonnie little Bell. She

rall. ad. lib.

lives within the heart of my life, the better part, my bonnie, bonnie, bonnie little Bell.

Sv......
a tempo.

Sv......

2. When the summer faded, and the leaves were brown,
And the evening shadows gently gathered down;
While the purple twilight lingered in the west,
In the dell my little Bell and I our love confessed.

CHORUS.—O my Bell, &c.

3. Where the crimson daisies ope their golden eyes,
And my little darling gave her low replies,
There I love to linger, while the shadows glide
Down the dell, with bonnie Bell, my loving little bride.

CHORUS.—O my Bell, &c.

Sherman & Hyde's Musical Review.

JANUARY, 1877.

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SAN FRANCISCO, CAL.

CIRCULATION, 5,000.

THE NEW YEAR.

Among the festivals which the American people celebrate, none convey so deep a meaning or so lasting an impression as New Year's Day, which European nations welcome with equal pleasure. The anniversary of our National Independence inspires patriotic emotions; Christmas ushers in the holidays, and is greeted with hilarity by young and old, religious and secular; while the offerings of love and friendship evince the appreciation of all classes of our citizens: yet the dawning of the New Year is the center around which cluster the memories of the Past, the consciousness of the Present, and the hopes of the Future.

Every earnest and aspiring soul looks forward to the coming days with mingled confidence and uncertainty, resolved to profit by experience, to act more wisely and to live more nobly than heretofore. Those to whom the past year has been one of sadness, look beyond the clouds, and see with the eye of intuition the clear sky of the hereafter.—Those whom prosperity has favored, look forward to its continuance, and construct plans for the future: while they who are in the transition from sorrow to joy, from adversity to success, are ready alike for thought and action, and the New Year to them is a prophecy of brighter days, as with ardent hearts they press on.

As we look backward at the checkered Past, we perceive that our experiences, bitter or sweet, are full of significance, and fortunate are we, if we heed their valuable teachings. Where we have acted from selfish or mercenary motives, the end attained, whatever advantage or prestige it may have brought us, has utterly failed to satisfy our better natures, or to bring the happiness we instinctively seek. But when we have done full justice to all, have gladdened the hearts

of others with genial words and worthy deeds, we have felt a joy more enduring than all that gold can buy or fame command.

Public events, no less than private incidents impress us with their suggestions—The precariousness of life, the financial reverses to which all are liable, the social and political revulsions which overtake all classes of people and all forms of government, admonish us not only to be prudent and moderate in every department of human action, but to devote a portion of our time and efforts to a culture that no reaction in stocks and no diminution of harvest can destroy. And that culture, whether of mind or heart, of artistic skill or æsthetic beauty, should be genuine and substantial. Elegant manners are of value only when they reflect nobility of soul.

The reading of books and articles which are thoughtfully written, enriches our minds with the author's sentiments, enkindles our latent thought and feeling, and incites us to contribute our share to the moral and intellectual progress of the age. The poet awakens in our hearts a response to the creations of genius, which are but higher forms of truth than our practical life has yet revealed. The delineations of painting and sculpture unfold to us alike the glories of Nature, and the grandeur of heroic character, while they elevate our conceptions of the beautiful and true. Music speaks with universal power to every worthy sentiment of the human soul, uplifting the weary spirit, inspiring the generous sympathies, and leading us to a recognition of the immortality that reaches from this life to the exalted "Land of the Hereafter."

In the hope that these elements of growth and culture may be welcomed and attained by our readers, we wish them not merely with formal phrase, but with sincerity of feeling, a "Happy New Year."

CAMILLA URSO.

Our citizens have rarely been so favored in a series of concerts, as in those given by Madame Camilla Urso last month. Her coming was greeted with enthusiasm by the most cultivated musical people, and awakened memories of her previous visit. Her second concert, on the 14th ult., was so superior throughout as to merit more than ordinary notice. Madame Urso's numbers on the programme were Correlli's "Variations in D minor," Beethoven's "Kreutzer" sonata and Wieniawski's "Polonaise," and in response to hearty encores, she played other excellent pieces. Her execution is thoroughly artistic, her expression is sympathetic, her bowing is graceful, and her manners singularly modest. The sweetness and delicacy of some passages of the sonata, and the brilliancy of the polonaise were equally appreciated. Madame Urso is conspicuous as an artist of commanding ability, and she wins sincere respect and admiration wherever she goes.

Signor Tagliapietra gave the romanza "Stella Confidente" with the smoothness and beauty of execution for which he has become distinguished. This gentleman never mistakes noise for melody, and his baritone solos are uniformly given with melodious expression. Mr. F. Bornemann's rich basso voice was heard to good advantage in Schubert's "Wanderer," and Madame Fabri was warmly welcomed in the aria from *Freischütz*.

Mr. Auguste Sauret made a very favorable impression as a pianist and accompanist, and like his brother the violinist who was here some time since, he is a conscientious and studious artist. The Oakland Glee Club, under the direction of Mr. John P. Morgan, gave two part songs and a ballad, for which distinct articulation and beautiful expression deserve special commendation. There are no remarkable voices in this society, but they have been carefully trained, and their singing is very satisfactory. One of the part songs "The Sea Fern," which was composed by Mr. Morgan, was especially admired.

PRUSSIAN MILITARY BAND.

Our musical entertainments have been agreeably diversified by the concerts of the Prussian Military Band, which under the direction of Mr. Carl Beck, have been given at Baldwin's Academy of Music to good houses.

The programme of the 21st ult., was one of especial interest. The band are exceedingly well trained, and seemed equally at home in Strauss' melodious "New Vienna Waltz" and in Wagner's imposing "Emperor William March." But the two leading features of the occasion were the Fantasia on Von Weber's "Preciosa" and Schubert's "Nocturno," which were artistically rendered.

The scene and aria from *Trovatore*, and the overture *Freischütz* were next in interest.—The solo for four French Horns and the Cornet solo by Mr. Gewert were fairly given, but the Potpourri was not quite up to the mark. This band is making a fine record, and we wish them still greater success in the future.

MISS JENNY CLAUS.

We are pleased to announce that this favorite violinist has just arrived from a successful tour through Australia. We learn that she will probably favor our citizens with a concert before returning East.

John McCULLOUGH played "Spartacus" in Forest's play of the Gladiator, magnificently, the other evening, for the benefit of the Brooklyn sufferers. He was in splendid voice, and his moustache and imperial, were the admiration of the fair sex. John is shortly going to London—when he will open in this, his favorite part, and, our word for it, will take the town by storm!

Miss TOWNLEY, the popular music teacher, has been the recipient of many handsome Christmas presents, from her numerous pupils.

SHERMAN & HYDE'S MUSICAL REVIEW.

TO OUR SUBSCRIBERS.

Renew your subscriptions and get your friends to subscribe for the Review for 1877. All of our old subscribers who renew this month, and any new subscribers who send in \$1.50 will be entitled to a premium of \$1.00 worth of choice music, to be selected from our catalogue, which will be mailed to any address on application. Now is the time to subscribe

MISS CARRO TRUE.

An invitation musical and dramatic recital was given on the 20th ult., at the piano warerooms of Sherman and Hyde, by Miss Carro True, which was attended by the leading dramatic critics of this city, and others well-known in musical and theatrical circles. The recital was given as a test of the young lady's ability, and her recitations of "Beautiful Snow," "Mercurio's Description of Queen Mab," "The Lost Heir," and the "Letter Scene from Macbeth," were followed by specimens of comedy. The verdict of the critics, was we learn, highly favorable, and the audience generally were enthusiastic in their expressions of approval. This young lady is certainly talented and versatile, and is now receiving thorough training for the stage, on which she seems destined to excel. Her numerous friends all earnestly desire her to pursue her studies, and predict her complete success as an actress, we cordially concur in their good wishes. The piano solos and accompaniments on this occasion were well played by Mr. Samuel M. Fabian.

"THE MESSIAH."

Handel's masterpiece, *The Messiah*, was given on the 27th ult., at Platt's Hall, by the Handel and Haydn Society of this city and the Oakland Harmonic Society, assisted by the following soloists; Miss Lita Farrar, late from the Royal Academy, London, Miss Clara Beutler, Mrs. John Trehane, Mr. Theodore Habelmann, Mr. Fred. Borneman and Mr. Louis Dochez. In another column will be found a communication, giving a careful review of this performance, which renders an extended notice at our hands unnecessary. We would however state that the excellence with which this oratorio was rendered, was somewhat marred by the inaccurate playing of the orchestra. We have been informed that some of the orchestra went out too frequently between the scenes, and that to this cause defective playing may be attributed. Mr. John P. Morgan, the director of the two societies, has met with many difficulties, but we hope he will not be discouraged, and that the oratorio may yet be a complete musical and financial success in San Francisco.

Special attention paid to printing tickets and programmes for musical entertainments, at the office of the MUSICAL REVIEW.

BROADWAY GRAMMAR SCHOOL.

A very interesting exhibition was given on the 15th ult., at Platt's Hall, by the pupils of the Broadway Grammar School in aid of their medal fund. The programme was elaborate, the costumes appropriate, and the performance very creditable to the girls, who have been well trained by their teachers. The recitations were given under the direction of the principal, Prof. Charles H. Ham, and the vocal music was conducted by Prof. Washington Elliot, Principal of Music in the Public Schools. The singing was very spirited, and some of it worthy of older amateurs, especially a solo by Miss Linda Mott. The recitations were agreeably given, that of Miss Aggie Keene, "After the Battle" showing uncommon talent. The names of the performers are as follows; Music, solos and duets, Linda Mott, Susie Corbell, Rosa Drucker, Maggie Rideout, Gracie Neal, Carrie Medina. Recitations, Aggie Keene, Laura Musto, Bella Taggart, Jennie Corbell, Ruby Rogers, Kittie Turkington, Lulu McGregor, Jessica Peixotto, Hannah Frankenburg, Mamie Hubbell, Lizzie Drucker, Etta Cressy, Bessie Paulin, Winnie Chase, Annie Thayer, Mamie McCarthy, Maggie Rideout, Katie Corbell, Emma Will, Bella Loeb, and Fannie Loudon. Several chorus songs were sung in good style and accurate time. The hall was densely crowded, and a more enthusiastic audience has rarely been assembled in this city.

BISHOP WHITAKER'S SCHOOL.

Our friends in Nevada are favored with an excellent school for girls in Reno, under the charge of Bishop Whitaker. The following is the list of teachers, with their departments; Miss Kate A. Sill, Principal, English Literature and Ancient Languages; Miss Lilly B. Graham, Drawing and English Branches; Miss Dora Chinn, Mathematics and Modern Languages; Miss M. Eva Quaiffe, Music.

The first term of this school commenced in October last, and it is already well patronized. The Musical department, to which especial attention is given, numbers forty-four pupils, and the manager has been fortunate in securing the services of Miss Quaiffe, who is a teacher of experience from Adrian, Mich. The conductor and teachers of this institution have our best wishes for its success and usefulness.

RENEWALS.

All of our old subscribers who renew their subscription and send in the price \$1.50, will be entitled to select \$1.00 worth of music from our catalogue, as a premium, which will be sent post paid on receipt of the price and a list of the pieces selected.

We would call the attention of our customers to the fact, that our Printing Department is now turning out neat and tasty work at 20 per cent. below usual rates.

EDITORIAL NOTES.

CHRISTMAS FESTIVALS.

The various churches and Sunday Schools of our city, held Christmas Festivals during the holiday week, which have been very largely attended.

NEW BOOK AND MUSIC STORE.

It is with much pleasure that we announce the opening of a new Book and Music Store by our old friend and fellow-worker, Mr. J. B. O'Connor, at 103 Sixth Street, corner of Mission, in this city. Mr. O'Connor has an experience of seven years in the music business, and this, combined with his superior business qualities, will undoubtedly result in his making the new enterprise a success.

MISS JENNIE A. LEE.

A concert was given at Petaluma on the 19th ult., by Miss Lee, who is a pupil of Prof. G. Nathanson. Miss Lee had good vocal and instrumental assistance and was greeted with a full house.

THE IMPERIAL MARIONETTES.

This attractive company will be here about the 1st of February. Mr. M. M. Thal is their agent and business manager.

SELIKA WALTZ.

This new and beautiful vocal waltz, composed by Prof. Carnes, is becoming quite popular. It was composed for Mme. Selika Williams, and sung by her for the first time, with violin obligato, on the 28th ult., at her concert at Pacific Hall.

THE HARMONIC COMBINATION.

We have received from Prof. D. Speranza, of this city, a copy of his book just published, entitled "The Harmonic Combination." It is a very ingenious work, giving data for the composition of an indefinite number of instrumental pieces of every description, and melodies for songs. The striking peculiarity of this work is the facility with which any person, without the aid of a teacher, or the knowledge of the rules of musical composition, can compose music at will; and to those who are not thorough musicians this work will be of great value. The work contains five key-tables finely engraved, and eighty pages of music. Price, board covers \$5; cloth gilded covers \$6.

MRS. NICKERSON.

In our last issue, in the notice of the Plymouth Church concert, of the 23rd Oct., we omitted to specify the solo of Mrs. Nickerson, which was finely rendered and heartily encored.

MR. J. LEVY.

The world-renowned cornet-soloist, Mr. J. Levy, gave a superior concert on the 2nd inst., prior to a trip to Australia. His numerous friends will wish and anticipate for him complete success on his Western tour.

POSITION WANTED.

A young lady with a mezzo soprano voice, desires a position to sing in concerts, except Saturday and Sunday evenings. Call or address M. D. H. at Sherman and Hyde's.

SHERMAN & HYDE'S MUSICAL REVIEW.

MR. L. STEFFENONE.

An accession to our list of fine vocal teachers has been made in the person of Mr. L. Steffenone, who comes to this city highly recommended, and who has our best wishes for his success.

HOW TO SING:

or, the Voice and How to use It, by W. H. Daniell. We have received from S. R. Wells & Co., 389 Broadway, N. Y., a very interesting book with the above title. The author gives detailed and practical instruction concerning vocal culture, and the work is worthy of careful perusal.

Death of a talented Journalist.

Poor Kirwan, of the *Herald*, who died so miserably last week, was in truth one of the most brilliant journalists of the New York Press. He was known to many professionals, as he had been more or less identified with dramatic criticism. He was the founder of the *Coulisse Chat*, once so popular in the Sunday *Herald*, in which department, we are proud to say, we gave him many points. He wrote the famous account of the dinner to Philip Lee (the husband of Adelaide Neilson,) which was copied and repeated all over the country. He wrote *Palace and Hovel*, perhaps the best book on London that has been written in a half century. And all this brought him to what—Death. And death in a boarding-house without a relative, without a friend to soothe his last moments. He was a noble fellow, and from the earnings of his pen supported a family of sisters and brothers. James Gordon Bennett generously paid every dollar of the funeral expenses. The ceremonies were attended by many professionals, journalists and politicians. George Williams, the *Herald* city editor, officiated, and showed himself deeply conversant with funeral matters. And many a man wept.

For the Musical Review,
THE INDIAN MAIDEN'S GIFT.

BY MRS. J. K. VAN ELYKE.

T'was but a little violet,
A simple modest flower;
And gather'd while it's leaves were wet,
With droppings from the shower.
An humble maid, with smiling face,
Had placed it in my hair.
Where through the day it kept its place,
And perfumed all the air.
It brought sweet thoughts of dear ones dead,
Now safe in Eden's bowers;
Gentle and pure, the lives they led,
And fragrant as the flowers.
I thought of Sharon's dewy rose,
Immortal in its balm;
The garden where the Lily grows,
Beside the waving palm.
Sweet flower! fading now I see,
Thou hast not lived for naught;
A lesson thou didst bring to me,
Of pure and holy thought.
That humble lives, if but sincere,
Rich blessings may impart;
And we are most like Jesus here,
When meek and pure in heart.

MUSICAL AND DRAMATIC ITEMS.

—The Earl of Mayo has eloped with the wife of Lord Zouche.

—Clara Morris is still quite ill, and it is feared she will retire forever from the stage.

—Mrs. WILLIAM C. RALSTON is very soon going to Europe to pass two or three years, and place her children at school in Germany.

—George Rignold, before he left for England, signed a contract with Jarrett and Palmer to return in February, to appear in Fawcett Rowe's new local play *Fifth Avenue*.

—The American play "Virginian," by Bartley Campbell, has not made a hit in London at Mrs. John Woods' Theatre, and the papers are very severe upon all the actors, the acting and the piece generally.

—The beautiful poem called "Dead," published in our last number, was written by Mrs. EDNA HALL, of Boston, at present one of the most popular vocalists of the London Concerts. This lady is about to publish a volume of poems, which, the critics say, will make a sensation.

—The N. Y. *Dramatic News*, says of the talented Editor of the *London Hornet*:

"The many warm friends that Mr. Joseph Hatton made during his short stay in this country will be glad to learn of his safe arrival in London. He has again taken charge of that able weekly, the *Hornet*."

—Mrs. Barney Williams has taken steps to have a monument erected, in the family plot in Greenwood, over the remains of her late husband. It will have the form of an obelisk, and a bust of the actor will be placed in a niche fronting it; underneath a harp with the strings snapped. The cost will be \$2,100.

—In the studio of Miss E. A. ROCKWELL, 103 Montgomery Street, are some fine paintings. This lady excels in portraits, she has on exhibition two capital pictures of a lady and gentleman of San Francisco that in coloring are really superb, and the likenesses admirable. Miss Rockwell is as modest, as she is talented.

—A London journal speaks thus of our Jimmy Williamson:

"We honor Mr. J. C. Williamson for his refusal to play the Shaughraun at Drury Lane, London, spite of the command of his manager Chatterton, and by which step Williamson threw up a profitable engagement that would undoubtedly have added to his laurels as an actor."

—Many years ago in New York the Richmond Hill Theatre was burnt to the ground. Among the actors was a handsome young man by the name of S. W. Cone, who came very near losing his life at the fire. He afterwards became a Baptist clergyman; and was one of the leading ministers of that persuasion in the metropolis, and strange to say, the Miss Kate Claxton, who so narrowly escaped at the late Brooklyn conflagration was his grandchild, she being the eldest daughter of his son, Spencer Wallace Cone, Editor of the *Sunday Courier* in New York City, and the author of the beautiful lines "My Bud in Heaven," set to Music by Mr. Stephen Massett.

—The wife of Governor Romualdo Pacheco, is at the present time residing at her sister's residence in Oakland, and busily engaged in painting some exquisite pictures. Some of her late compositions of birds and flowers, are really most admirable in drawing and color, and at no distant day, Mrs. Marie Pacheco may be one of the leading female artists of the day.

—Several differences have of late arisen between Lawrence Barrett Brannigan and Henry C. Jarrett of Booth's Theatre, illustrating the proverb of putting a beggar on horseback.—One the results of these differences will probably be the substitution of E. L. Davenport by Barrett in Daniel Druce, Blacksmith—a change for which we congratulate not only the management, but all lovers of good acting.

—Victor Hugo says: "Money is power, and will buy everything, from a woman's love to a priest's absolution. A man without money is like a man born into the world without his eyes or his legs; he does not exist, he simply hibernates, and that miserably. Money, after all, is power, and controls more than we, in our pride are willing to confess, though we contend that *brain* is the force to which we give homage."

—The *London Era*, inspeaking of Adelaide Neilson, the actress, who is at present playing in this country, says:

"There is not on the stage an actress so popular in the United States; and though she has been the object of fiendish persecution, in certain ribald newspapers, urged on—as is well known in America—by one of the lowest and vilest slanderers that was ever allowed to escape the State Prison, her popularity remains unabated."

—After being extensively billed as Cordelia in *King Lear*, Miss Beatrice Stafford withdrew at the rehearsal on Friday last. She states that Mr. Barrett by his roughness made the part unbearable to her, and that he had so "bruised her heart" as to make further appearances with him impossible. This retirement is regrettable, not only from the fact that much was hoped for from Miss Stafford, but that a man should be permitted to so conduct himself towards a lady.

—Now comes the story about Mlle. Celine Montaland who sang in New York a while ago. She increased so much in size that she had to abandon the stage, and thereupon procured the services of a Paris physician who thought he could reduce her size so that she would again become a moderately plump damsel. He failed, and she grew fatter than ever. Now he sues her for his pay which she refuses. Poor damsel. And yet why pity her? Surely she must now be able to take a bigger role than ever; and she can put more pathos into her acting on account of her increased sighs. Isn't she big enough to fill most any part? Who says she will not be able to play *Fatima*?

However, if the unfortunate woman had taken our advice and patronized an average (Chicago boarding-house, she would have been able to personate a living skeleton in about four weeks.—*Amphion*.

SHERMAN & HYDE'S MUSICAL REVIEW.

MINNIE BEALS READE.

Suggested by her death whilst on her return to this country, after an absence of nearly five years, devoted to music.

Whither, whither gentle spirit,
Wherefore dead so suddenly,
Summoned to some choral infinitude,
Earth has lost thy melody,
Earth could ill afford to lose thee,
Thou didst fill men's soul with love,
Such a love that ever shall be
Held in sacred bonds above.
We had hoped to tell thy praises;
Warbler, we were greeting thee;
Fond in hope that rapture raises,
Hailing thee from Italy.
But alas! our hopes are blighted,
Fate had written its decree;
And those lips whom hearts delighted,
Rest asile in sweet severity.
Loved ones weep for thy departure,
Souls unnumbered sigh for thee:
Spectral grief; pale, silent warder,
Points thy flight as heavenly.
Where that sacred host rejoices,
Thou shalt thrilling anthems lead,
Round a throne whose myriad voices,
Shall chant thy welcome, Minnie Reade.

Paris, France, August 17, 1876.

—The handwriting of Mendelssohn was beautifully neat, and his manner of correcting the proofs of his printed works excessively careful and painstaking. The same may be said of his very extensive correspondence. Few men, probably no composer, ever wrote more letters—they must have been a tremendous tax upon his time and patience—and yet the smallest note is as accurately expressed and carefully written as if it were a state paper. In composing he made a few sketches, but built up the whole in his mind, and then, when writing down the score thus mentally prepared, rather invited his friends' conversation than otherwise.

—Grace Greenwood has the following exquisite bit of word painting about diamonds:

"With Mr. Hawthorne this afternoon was an old classmate, just from South Africa, where, soon after leaving college, he had gone to seek his fortune, a handsome bank deposit, which had awaited his draft for some millions of years, more or less. He seemed to us a sort of Yankee Monte Christo, when, to gratify our curiosity, he brought forth diamonds, in the rough and cut, from his porte-monnaie, his cigar-case, his vest pocket, the lining of his hat, and such like secure hiding-places. Gay, innocent young sparklers they seemed, glad to be out in the day, playing bo-peep with the sunbeams, not like the pitiless *blase* old stones set in crowns and coronets, that have outlived a race of kings and outwatched scores of bright eyes. But all diamonds are sad things to me; suggesting, I know not what, of vain struggle and aspiration—of deathless life imprisoned in mortality. They are beautiful tempters; their liquid light is the essence of human pride and rapacity. If they did not so much antedate Eden, one might say they are the crystalized tears of nature over a fallen world."

—Miss Kellogg has just the mother necessary to insure her success at her side. According to a contemporary, Mrs. Kellogg is a shrewd, quick-witted New England woman, who worships her daughter and looks upon her interest as the one thing in life. Miss Kellogg never sees the managers, or does any of the disagreeable business of her profession, her mother does all that and is the terror of the impressario. She stands between her daughter and everything in the outside world that would annoy her. You might go behind the scenes at the opera a thousand times, and if Miss Kellogg was singing, there in the wings you would see her mother with a shawl over her arm, and very often a cup of beef tea in her hand. The shawl is a wrapper around the shoulders of "that child" the moment she reaches the wing, and the beef tea held to her lips. No patient was ever watched by a physician with greater care than Miss Kellogg is watched by her mother. Every draught is guarded against, and every article of food selected with an eye to health. I would advise every girl meditating an operatic debut, to first secure a mother like Mrs. Kellogg.—*Am. Art Journal*.

—*Galignani* announces the death at Nice, on Thursday last, of Antonio Tamburini, the celebrated baritone, in his 77th year. "He was the son of a bandmaster at Faenza, and at the age of nine years was engaged in an orchestra as a bugle player; but, a serious illness having obliged him to discontinue playing, he turned his attention to singing. He made rapid progress, and at eighteen made a successful debut at Bologna. He appeared in succession at all the principal theatres at Turin, Rome, Naples, Milan, and, in 1832, after having visited England, where he was warmly received, he appeared in Paris at the Italiens, in *Cenerentola*. For more than twenty years he continued a favorite with the French public, and as late as 1854 he sang in *Don Giovanni*. He had acquired a comfortable independence, and retired many years ago to Sévres, where he usually resided.

How Tamburini was esteemed in England, no frequenter of the Italian Opera can have forgotten. He began his career among us at Her Majesty's Theatre and ended it at the Royal Italian Opera. He was one of the long time "magic four"—Grisi, Rubini (afterward Mario), Tamburini, and Lablache, besides being the father-in-law of that excellent operatic singer, Italo Gardoni.—*Mus. World*.

North San Juan Handel and Haydn Association.

The beautiful little mountain town of North San Juan, in Nevada Co., rejoices in the possession of a fully organized musical society under the above name with Prof. H. W. Hand as musical Director, and Mrs. Daniel Furth and Miss Lucia L. Gober, pianists. They have a fine hall, neatly fitted up for their exclusive use, and meet regularly

every week for practice. They have about forty effective voices and confine their work entirely to classical music. On looking over their library we find the following: Opera choruses from "Ernani," "Gipsy's Warning," "Il Turco," "L'Italiani Algeri;" oratorio choruses, from "The Seasons," "Moses in Egypt," "Creation," "Messiah" etc.—This certainly speaks well for a town of the size of North San Juan, and sets a good example for many older and larger places in the State.

V.

CONCERT IN BENICIA.

The fourth concert, Young Ladies Seminary, Benicia, was held Friday, Nov. 24th. The well-filled house attested the steadily growing interest in these deservedly popular concerts. In addition to the programme for the evening, Mr. Robert Uhligh delighted the audience with some choice selections on the violin. The duets for two pianos, "Belisario" from "Gloria," "L'Eclair" from "Wallace," "Caprice Hongroise," by Ketterer, executed by Mr. H. L. Mansfeldt and Miss Fannie Danforth, were the marked features of the evening. The rapt attention with which Mr. Mansfeldt's playing is always listened to, proves that the power lies not in the instrument and music alone, but in the man, who seems to shake out from his very finger tips, electric harmony. Miss Danforth's correct, graceful and spirited rendering of difficult passages, shows she has caught somewhat the spirit of her teacher. A duet and airs "Der Freischütz" (2nd Act) was sung by Misses Annie Hudson and Ida Stenhouse. Though but beginners in the Art of Song, we bespeak high praise for these young ladies in the future, if they do not, as so many do, content themselves with mediocrity. "Airs from the Creation," rendered by Mr. Karl Hinrichs, showed him possessed of feeling and culture in song. The air from the "Marriage of Figaro," sung by Miss Jennie Lyons, was the very soul of song, in expression, though somewhat shadowy as to power.

A.

"WIMMIN FOLKS VS. PERILICAL LIFE" IN COLORADO.—We were surprised to hear one of our young men utter these words a few days ago: "I have gi'n up all idea of the wimmin folks, and come back to perilical life. I am more at home in this line than in huntin' the fair sects. Angels in petticoats and kiss-me-quick are pretty to look at, I gi'n in, but they are slippery as eels; when you fish for 'em and get a bite, you find yourself at the wrong end of the hook—you're ketchin' yourself; and when you've stuffed 'em with fruits, pastry, doggerotypes and jewelry, they will throw you away as they would a cold potato. Leastwise that has been my experience. But I've done with 'em now. The Queen of Sheba, Pompey's pillar and Lot's wife, with a steam engine to hold 'em couldn't tempt me. The very sight of a bonnet riles me all over."—*Colorado Springs Gazette*.

SHERMAN & HYDE'S MUSICAL REVIEW.

For the Musical Review.

THE ORATORIO AT PLATT'S HALL.

We took our seats early on the evening of the 27th inst., feeling sure the dimensions of Platt's Hall would not accommodate the desire of the public to hear one of the greatest musical compositions ever written, Handel's *Messiah*. In this we were disappointed in not seeing more than half the room occupied, although located in a city of 200,000 inhabitants.

The confusion and difficulty of the singers and musicians in taking their seats, lost to us nearly thirty minutes of precious time.—The introduction showed the want of more practice, as did the entire performance, and was coldly and stiffly rendered, making it extremely hard work for Mr. Theodore Habelman to sing the great tenor role, "Comfort ye my people," which he can sing, under more favorable circumstances, much better than he did. Considering the support given, the choruses were fairly done. The Hallelujah Chorus was exceptionally fine. It was evident, however, that the different parts leaned on too few voices which had to do the work without reliable secondary support, which is very fatiguing in such a lengthy role as the *Messiah*.

Mr. John P. Morgan's keen, sensitive nerves, are so susceptible of pain or pleasure, that his baton and gesture sometimes lead the different parts into confusion and irregular time. This occurring in a fugue movement produces a very disturbing chaos of harmony. Let those who would find fault, just take his baton, with the same musical material, and do better if they can. Nothing is more important in a director than calmness, and an easy, graceful sway of the baton, which will train each performer to count and measure their own time, rather than to feel so uncertain as to correct themselves at every measure by sighting the baton which may in turn, perhaps, be trying to correct itself. It requires much tact to cover up a mistake and correct it without disturbing the performance. It should be no disparagement to the solo voices to say that their parts have in the wide range of the past, been sung better. It may be a common fault to denounce everything in music as inferior, if ever performed better.

Miss Clara Beutler sang "Come unto him," with a purity and evenness of tone seldom equalled anywhere. To do this she sacrificed every consonant, and it was quite impossible to understand a word in the solo. To our surprise she sang "I know that my Redeemer liveth," in another style entirely, pronouncing every word with unerring certainty. Indeed, this was the gem of the evening, and she displayed fine culture and sustaining strength, quite remarkable and delightful.

Miss Lita Farrar's voice showed fine culture, but she evidently was laboring under a cold, which affected her lower tones. Her

ease in rendering rapid runs, showed fine scaling qualities, and her head tones are very sweet and full. "Rejoice greatly," was her best effort and one of the most difficult of all. In this she was perfectly at home, reminding us of Parepa Rosa.

We can also say that Mrs. Trebane, having the most difficult parts to perform, afforded us much pleasure in her conscientious method, and care, but the orchestra failed to support her properly, and to be heard, she was obliged to carry her chest tones above that register, where they became somewhat rough; this was not her fault however.

Mr. Fred. Borneman has lost none of his power and grandeur since he has been with us. He doubtless has been schooled in a different style of music, although he got over the difficulties of his part quite well. His method of pronunciation has many enemies; dropping the jaw while holding a vowel, gives too many shades to the tone, and gives also what to some is objectionable, namely, the jaw tone, as critics call it. If his vowels were shaded better he would have few rivals on this coast.

We long to see the time when the great classical oratorios of Handel, Hayden, Mendelssohn, Rossini and others shall become as well known and appreciated by all classes, as are opera and ballads. The self-sacrificing efforts of Mr. Morgan and the Handel and Hayden society together, merit, and should have, all the patronage an appreciative city can give them. X.

Miss Bella Pateman.

The London *Figaro* of Dec. 16th, has the following in reference to this lady:

The Dublin papers speak in very high terms of Miss Bella Pateman, who made her first appearance at the Theatre Royal on Monday evening last, as *Juliet*. The critic of the *Freeman's Journal* says of the representative of Shakespeare's tender heroine:—

Coming to Dublin almost unknown, and without any of the customary laudatory heraldings which usually precede the debut of a young actress, she had nothing to depend upon but her own unaided merits, and it is only doing her simple justice to say that she fairly captivated her audience. In appearance Miss Pateman is eminently suited to the character, and her acting from beginning to end was marked by culture, earnestness, and a gentleness which perfectly realized all the beauties of this most beautiful of Shakespeare's heroines. Her declamation is almost perfect, her voice is musical and sympathetic, capable of expressing the utmost tenderness, and at times rising to the vehemence and power of passion, whilst her gestures are graceful and invariably appropriate.

Miss Pateman was to appear on Thursday evening of this week in a new historical and poetical play, entitled "Charlotte Corday," a character precisely suited to the young actress's talents, if treated in such a manner as to afford her an opportunity of displaying them.

MUSIC AT HOME.

MRS. POSTON'S SEMINARY.—The closing exercises of Mrs. Poston's Seminary, Oakland, took place on Thursday evening, Dec. 15th, and gave much pleasure to the many patrons who were assembled. We have scarcely space to enlarge upon the individual performers, but cannot omit to mention the piano duets by the Misses Thomas and Filkins, and also a solo by Miss Filkins, which was executed with marked brilliancy. With the excellent fingering which is a peculiarity of the pupils of Trenckel, she united a marked intelligence and sensibility, and showed an ability to guide herself in the intricate paths of "the beautiful art." Aside from the piano solos, the part-singing by the young ladies was particularly fine. The vocal music was entirely under the direction of Miss Dillaye, whose pupils showed the result of her conscientious training and style. Mrs. Poston was very fortunate in securing the services of a lady of such marked talent as Miss Dillaye, who has uniformly accomplished wonders in the training of young pupils under her charge. The exercises closed with the ordinary essays of the graduates and the giving of diplomas, with a short address by Dr. Eells.

CHRISTMAS PRAISE SERVICE.—At the First Congregational Church, Rev. Dr. A. L. Stone, Pastor, the Quarterly praise service occurred on the 24th ult., and the musical services were appropriate to Christmas. The Congregational singing by the immense audience was impressive, and the familiar tunes given were "Old Hundred," "Greenville," "Arlington," "Federal Street," "Marlow" and "Antioch." The organ and audience were assisted by brass instruments. The quartette choir sang excellently the following pieces: "Christians Awake," by Geo. Wm. Warren, solos by Mrs. Lizzie P. Howell, Mr. Samuel D. Mayer and Mr. J. W. Yarnley; "Hark, what mean those Holy Voices," solo by Mrs. Howell and chorus, with a beautiful harp accompaniment by Mr. S. H. Marsh; "Sweet Babe of Bethlehem," solos by Mrs. Howell and Mrs. Anna E. Stetson. This exquisite anthem was written expressly for this Christmas by Geo. Wm. Warren, and was the gem of the occasion. The offertorium "Jesus of Nazareth" by Gounod, solo by Mrs. Stetson, was much admired. The audience listened with the utmost appreciation, those who were compelled to stand during the entire service being particularly quiet and attentive.

BENEFIT CONCERT.—A concert for the benefit of Daniel C. Bedell, was given on the 20th ult., at Y. M. C. A. Hall, under the direction of Prof. James A. Kerr. The programme was varied, the music being interspersed with interesting recitations by Harry Edwards and others. The vocal soloists were Misses Leonora Fischer, Bjorkmann, Parker and Mrs. Wand and Hunt; and Messrs. William Freeman, Anderson, Burke, George Selby, Samuel Morris and D. C. Bedell.—Messrs. Korr and Blum were the pianists of the evening, which passed very pleasantly.

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MUSICAL SOIREE.—A large and brilliant audience assembled at the residence of Capt. and Mrs. W. E. Bushnell, 317 Mason Street, on the 29th ult., to attend an invitation soiree given by Mr. T. J. Duffy, assisted by Mr. C. S. Hoffman. The programme was as carefully selected and as well executed as in a public concert, and was printed for the occasion. The performers were as follows; soprano, Misses Peck, Marie Shellard and Eva Withrow; contralto, Miss Marie Withrow; tenor, Messrs. J. C. Williams, Julius Stein, J. S. Bettencourt and A. Hossack; baritone, Messrs. C. A. Howland, S. S. Bennett; basso, J. L. Ross and Johnson; piano, Mrs. Grace M. Ames, and Messrs. C. S. and H. Hoffman; flute, Dr. J. H. Stallard; guitar, Mr. J. S. Bettencourt; violin, Mr. T. J. Duffy. One of the features of the evening was the sextette from *Lucia*, while the novelty of the occasion was a kinder symphony, which contrasted strikingly with the operatic arias. The audience listened to the music with the utmost interest and attention throughout, and at its close were served with elegant refreshments. This was followed by dancing, in which nearly all participated, and the soiree, which was universally appreciated, closed at a late hour.

NEW JERUSALEM CHURCH CONCERT.—A concert and social were given on the 12th ult., by some of our leading amateurs, under the direction of Mr. Sanford S. Bennett. The vocalists were Misses Marie Withrow, J. Tucholsky, Marie Shellard, Jennie A. Lee and Lily H. Post, and Messrs. S. S. Bennett and J. C. Williams. The following instrumentalists also took part; Miss Eva Withrow and Messrs. F. G. Carnes, Hermann C. Sieb and Leonard Georges, piano; Thomas J. Duffy, violin; and Charles Hertweck, zither. A recitation was given by Mr. Andrew Davis. The programme contained choice operatic selections, and many of the performers were encored.

MUSICAL SOIREE.—At the residence of Mr. John B. Wooster, 938 Geary st., on the 15th ult., a Musical Soiree was given by Mr. F. Haesters and his pupils, comprising young ladies and gentlemen. Misses Maud Miller, E. Berger, T. Wertheimer, R. Brummer, J. Huddart, A. Harrison, Julia Citron and T. and C. Heizman, were the most advanced pianists. A children's symphony varied the programme, also a vocal quartette from the Teutonia Singing Society. The programme was carefully selected, and the pupils evinced good training. The large attendance showed the interest of the invited guests.

MRS. WILLIAMS' CONCERT.—At Pacific Hall on the 25th ult., Mme. Selika Williams gave a concert for the benefit of Christ Church Mission, assisted by Misses Ophelia Randall and Maggie Webb, and Messrs S. Williams and Geo. H. Grey, vocalists, Prof. F. G. Carnes, pianist, and Mr. Barnes, violinist.—The performers were well received and encored, and the concert was a success in all respects.

MILLS' SEMINARY MUSICAL.—On Friday evening, Dec. 15th, a musical entertainment was given by the pupils of Mills' Seminary which was very successful, and well attended by the parents and friends of the scholars. The vocal department is under the charge of Mr. Alfred Kelleher, who has reason to be proud of the results of his instruction, especially in the class and part-singing. We have seldom heard anything more perfectly done than the quartette "Yespotted snakes," which concluded the first part of the programme.

Mills' Seminary can boast of two sopranos, Miss Plaisted and Miss Wixom, who bid fair to become distinguished in the musical world, with proper care and sufficient study. Miss Plaisted is a pupil from Vallejo, whom we heard for the first time on this occasion; she has a flexible, full, rich voice and pleasing style, and was heard to great advantage in her vocal solo, and also in the quartette before mentioned. After the musical exercises were concluded, the guests were allowed to examine the Christmas fancy work, wrought by the young ladies of the school.

PROF. G. W. JACKSON'S CONCERTS.—A series of concerts has been given by Prof. G. W. Jackson at low prices, assisted by some of the best amateur talent of the city. The programmes on these occasions were varied, and comprised good vocal and instrumental selections. At the concert on the 29th ult., at the Y. M. C. A. Hall, the participants were Mrs. C. R. Humphrey and Misses Aggie Childs, Lillie Jackson, Alice Harlow, S. Butler and M. Bjorkman, and Messrs. Fred. Borneman, H. S. Krouse, Kane, Bremner, Andrus and the members of the Glee Club receiving instruction from Prof. Jackson.—Owing to the many holiday attractions, these concerts have not been as extensively patronized as they deserve.

MISSION LITERARY UNION.—This society gave a musical and literary entertainment at the Third Congregational Church on the 17th November. Recitations were given by Mrs. Laura Whittemore, Miss M. Boyle and Messrs. Frank O'Connor and Harry Nieman. The vocal selections were numerous, and the executants were Mrs. C. W. Tozer, Mrs. A. T. Ruthrauff, Mrs. B. Bruce Lee, Misses Jennie Maurer and Lu Chesley, and Messrs. Philo Mills, A. T. Ruthrauff, Harry Nieman. Comic songs were given by Mr. Sam. Booth; Mr. W. M. F. McGreer played a guitar solo. These reunions are very pleasant and interesting.

GERMAN CHURCH CONCERT.—A concert for the benefit of the German Church on Eleventh Street was given at the Art Gallery of the Mechanics' Pavilion on the 26th ult., under the direction of Prof. F. Haesters. The performers were largely composed of Prof. Haesters' pupils. A novelty on this occasion was a children's symphony for ten instruments.—The programme was elaborate and varied, and the concert well attended.

PROF. TROYER'S RECITAL.—On the 9th ult., Prof. Charles Troyer gave his thirty-first recital, the participants being chiefly his pupils, most of whom are quite advanced. A well selected programme was presented, the performers being Misses Marie and Eva Withrow, Marie R. Wood, Josephine Yehl, Katie and Marie Verdon, and Flora Greenwald. The performance was diversified by two solos from Miss Marie Withrow. Prof. Troyer proposes to give these recitals in a large hall once in two months, and charge \$1.50 for the course, to cover expenses. We wish him success in his undertaking.

PLYMOUTH CHURCH PRAISE SERVICE.—A praise service was held on the 7th inst., at Plymouth Church, Rev. T. K. Noble, Pastor, under the direction of Mr. J. S. Bettencourt, and a good programme was presented. The regular quartette is composed as follows; soprano, Mrs. Moore; alto, Miss S. A. Rightmire; tenor, Mr. J. S. Bettencourt; basso, Mr. Russell; organist, Mr. G. H. Little.—On this occasion they were assisted by Miss Lily H. Post, Mrs. Parent, Mr. A. Hossack, Mr. J. L. Ross and several others. The following pieces were sung by the choir:—"Bonum est" by Dudley Buck; "On thee each living soul awaits" by Hayden; "Jubilate Deo" by Lloyd; "My faith looks up to thee" by Lachner; "Father to thee" by Millard, solo by Miss Rightmire; "Te Deum" by Geo. T. Evans. The pieces were well executed, particularly the three last-named, and were listened to appreciatively by a full house. Several familiar hymns were sung by the congregation led by the choir, which contributed largely to the interest of the occasion. A brief and appropriate New Year's address was given by the pastor.

—Mrs. Howard Paul sends us from Paris, under date of Nov. 20th, the following account of Victor Masse's new opera, *Paul et Virginie*.

The opera was written in view of the soprano part being undertaken by Mme. Adeline Patti, but there were insuperable difficulties in the way, and the composer was not more fortunate when, failing the greatest singer in the world, he wanted to fall back on Mlle. Heilbron. Everybody at last hoped that the ideal Virginie had been found in the youthful person of Mlle. Ritter, sister of the well known pianist. Her only master has been her brother. She has a voice full of what the Italians call sympathy, she is an excellent musician, and she has not yet reached the age of sweet seventeen. The libretto, by MM. Jules Barbier and Michael Carre, is the last work completed by the latter before his death. The story of Bernardin de St. Pierre is so closely followed that I need not describe the plot.—The subject is, unfortunately, utterly unsuited for a three-act opera.

GENERAL LUCIUS H. FOOTE, late Adjutant-General of the State, has a magnificent poem in press, that when issued, will not only create a great sensation, but may establish his fame, as one of the leading poets of America.

SHERMAN & HYDE'S MUSICAL REVIEW.

To J. M. B. of London.

I sought to keep thee always near;
Still, though our lives be wide apart.
No other name shall be as dear.
As that which held my captive heart.
Though oceans roll their tides between,
And coming years bring naught but pain,
The memory of "what might have been"
Will bind our hearts as one again.
No matter what to us befall,
Or calm or rough life's stormy sea,
Like ivy clings to ruined wall
So shall my friendship cling to thee.
The length'ning years may sadder grow,
And other friends claim lead of mine.
Still none shall feel, nor none can know
The love that is forever thine.

Titians and Her Brother Peter.

Traveling eastward upon the New York and Erie Railway early in March last my attention was attracted to an elderly German, who was endeavoring to climb up the steps of a passenger car as we returned to the train from dinner. He was a veritable Dutchman, short and stout, weighing at least two hundred and fifty pounds, long-bodied and short-legged; take a lager-beer keg and set it on two large fruit jars, with a small pumpkin on top, adorned with silver spectacles, and you have his figure and style, and, as I came behind him and gave him a friendly lift, he smiled benignly upon me and thanked me with an unction that showed he meant it. I found him, upon engaging in conversation, to be a very intelligent and well-informed gentleman, chatty and agreeable. He told me that he lived in Sacramento; had just come over the Union Pacific Railroad, had a pleasant journey of eleven days in a returning emigrant car, which his party of Germans had chartered, and supplied with lager, rye bread, pretzels and sausages, and had a good time generally and saved about seventy-five dollars in his expenses over the first-class fare; was on his way to New York to meet his sister, whom he had not seen since he left his native land for California twenty years ago, and who was then singing in New York—the great prima donna, Mlle. Titians; that he was rich enough, had retired from his business of selling lager beer, and proposed to enjoy himself the remainder of his life in his own way.

He said he had a little daughter who displayed great musical talents, and he should try and get his sister to educate her in music; that he knew she would do it; she was such a good, kind girl, when young. I suggested to him as his sister had become a distinguished character, he should improve his wardrobe somewhat before presenting himself to her. He replied he should do that, go to his hotel, throw away his calico shirt, which he had worn all the way from California, without change, take a bath, dress himself nicely in his new broadcloth suit and plug hat, which he had brought along in his chest, put on his gold spectacles, and appear to her ladyship in first-rate style; but he said he knew it would make no difference with his good sister, who he knew would be glad to see him just as he was. We had a long and pleasant conversation, and when I left the cars to come South he told me, with an honest grip of his fat hand, if I ever came to Sacramento to inquire for old Pete Titians, as everybody knew Pete, and I am sure I shall never forget him, or fail to find him when I visit the Pacific coast. The meeting between the great vocalist and her brother

Pete would have been most interesting to the student of human nature; the humble lager beer merchant of Sacramento embracing his sister, the leading opera singer of the world, and addressing her in those affectionate terms in which the German language is so rich, would have been a scene worthy of the pen of Dickens or the pencil of Hogarth.

First Piano in Northern Illinois.

A few evenings since, after reading to a lady the story about the introduction of a piano forte into the State of Arkansas—which is conceded on all hands to be a good 'un, my feminine friend related to me the incidents connected with the appearance of the "inanimate quadruped" in the northern portion of the Sucker State, she being an eye-witness to what occurred on that occasion. For the amusement of your readers, I will venture to describe them:

During the summer following the termination of the Black Hawk war—being among the first of the down-east emigrants in the country, then barely evacuated by the red men of the forest—Dr. A., of Baltimore, removed to what has since become a small town by the name of P—. The Doctor's family was composed of three young ladies and his wife, all of whom were performers on the piano, and one of them the possessor of the instrument in question.

As is usually the case in all newly-settled places, when a "new-comer" makes his appearance, the neighbors (that were to be had,) collected together for the purpose of seeing the doctor's "plunder" unpacked, and making the acquaintance of its possessor.

Dr. A.'s "household" was stowed away in seven large wagons—being first packed into pine boxes on which were painted, in large, black letters, the contents, address, etc.

One wagon after another was unloaded, without much sensation on the part of the little crowd of lookers-on, except an occasional exclamation like the following, from those who had never seen the like before:

"Glass! this side up with care! Why I thought this 'ere feller was a doctor! What on yearth is he going to do with that box full of winders?"

"This side up with care!" exclaimed one. "He's got his paragonic and ile-of-spikle fixin' in that. Won't he fizzle the agur feller down on the river?"

In the last wagon there was but one large box, and on it were painted the words, "Piano-forte. Keep dry and handle carefully." It required the assistance of all the bystanders to unload this box, and the curiosity excited in the crowd upon reading the foregoing words, and hearing the musical sounds emitted as it struck the ground, can only be gained by giving a few of the expressions that dropped from the spectators.

"Pine fort!" said a tall, yellow-haired, fever-and-ague-looking youth, "wonder if he's afeard of the Injuns? He c'n't scare them with a pine fort."

"K-e-e-p d-r-y," was spelled by a large, raw-boned man, who was evidently a liberal patron of "old bald-face," and who broke off at the "y" with, "Blast yer temperance karacturs—ye needn't come round here with tracts!"

He was interrupted at this point by a stout-built personage, who cried out:

"He's got his skeletons in thar, and he's afeard to g'in 'em liker, for they'll break out if he does! Poor fellers! they must suffer powerfully!"

"Handle carefully," said a man in a red hunting-shirt, and the size of whose "fast," as he doubled it up, was twice that of an ordinary man's; "Thar's some live critter in thar. Don't you hear him groan?" This was said

as the box struck the ground, and the concussion caused a vibration of the strings.

No sooner had all hands let go of the box, than Dr. A. was besieged by his neighbors, all of whom were determined to know what were its contents, and what was the meaning of the words "Piano forte." On his telling them that it was a musical instrument, some "reckoned that it would take a 'arnal sight of wind to blow it;" others, "that it would take a lot of men to make it go!" etc. The doctor explained its operations as well as he could, but still his description was anything but satisfactory, and he could only get rid of his inquisitive neighbors by promising them a sight at an early day.

Three days—days that seemed like weeks to the persons before mentioned—elapsed before the premises were arranged for the reception of visitors; and various and curious were the surmises among the settlers during this time, Dr. A. and his "plunder" were the only topics of conversation for miles around. The doctor's house had but one lower room, but this was one of double the ordinary size, and the carpets were all too small to cover the entire floor; hence a strip of bare floor appeared at each side of the room.

Opposite to, and facing the door, was placed the "pine fort." All was ready for the admission of visitors, and Miss E. was to act as the first performer. The doctor had but to open the door, and half a score of men were ready to enter. Miss E. took her seat and at the first sounding of the instrument, the whole party present rushed in. Some went directly up to the "critter," as it had been called on account of its having four legs; some more shy, remained near the door, where, if necessary, they could more easily make their escape; while others who had never seen a carpet, were observed walking round on the strip of bare floor, lest by treading on the handsome "kaliker," they might spoil it!

The first tune seemed to put the whole company in ecstasies. The raw-boned man who was so much opposed to temperance tracts, pulled out a flask of whiskey, and insisted that the "gal," as he called Miss E. should drink. Another of the company laid down a dime, and wanted "that's worth more of the forty pains," as the name of the instrument had come to him after traveling through some five or six pronunciations. Another, with a broad grin on his face, declared that he "would give his claim and all the truck on it, if his darter could have such a cupboard!" The "pine fort" man suggested, that, if that sort of music had been in the Black Hawk war "they would have skered the Injuns like all holler!"

It is needless to say that it was late at night when Miss E. and the other ladies of the house could satisfy their delighted hearers, and that they were all tired out. The whole country for twenty miles round, rung with praises of the Doctor's "consarn" and the "musikel kubberd." The Dr. immediately had any quantity of patients—all whom, however, would come in person for advice or for "agur pills," but none of whom would leave without hearing the "forty pains."

With an easy way and a good-natured disposition, Dr. A. soon formed an extensive acquaintance, and became a popular man. He was elected to some of the most responsible offices in the gift of the people—one of which, he held at the time of his death. So much for the charms of a piano forte.

MR. LINGHAM, the leading actor at Wade's Grand Opera House, is fast winning his way into public favor. He has an extremely prepossessing appearance, a pleasant voice, and is the youngest looking man, for his age, on the boards.

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For the Musical Review.]

AWAY WITH THEM.

BY MRS. MARY F. VAN DYKE.

Away, with eyes that cannot see
The traits redeeming, of mankind;
Whose aim and life-work seem to be
With all things human, fault to find.
Away, with cynic cold, whose sneer
Makes every man his enemy;
Like fruit that grows the Dead Sea near—
Or poison dew from Upas tree—
An object for mankind to shun,
Deserving well the brand of Cain,
An object who hath never won
A heart—or could a friend obtain.
Away, with hearts impressionless,
Whom no temptations are beset;
Which have few faults, and virtues less,
And neither hate, nor love beget;
That scorn the weak, and cry "depart!"
When some frail sinner, passion tossed
Hath bartered birth-right, for a heart,
And pays in shame the fearful cost.
Away with friends, who turn away
When errors and misfortunes come;
Who will not, in our darkest day,
Invite us still to heart and home.
Away, with husbands, who grow cold
When faithful wife has lost her charms;
Thus choosing to forget, when old
That they have faded in his arms.
Away, with lovers who are charmed
With every new and pretty face;
Whose hearts—since Cupid first was armed—
Have been his idle practice place.
Away with lips, that never kiss
And cling, with passionate caress—
With bosoms, that thrill not with bliss,
When loving arms are round them pressed.
But more than all, away, away
With child unfaithful, after time
And grief have turned the tresses gray
Of parents faithful in their prime,
A sight to make the angels weep
And demons laugh, and mortals pray,
And even rocks, and mountains leap
And echo forth—"away, away."
COXSACKIE, N. Y.

RACHEL MOORE'S MUSIC.

BY MARGARET LEE.

Conclusion.

"You can just give up that society and attend to your work at home. You've been going there a year, and all it does is to fill your head with airs."

"Oh, aunt! And they are going to have a public performance, and we'll each have two tickets; so you and uncle can come to hear it."

"I would not give a penny to hear all the oratorios in the world! You've nothing fit to wear at a public concert, and I'm not going to have my own sister's child on the stage, disgracing the family."

"Oh, auntie!"

Rachel gave way to a burst of tears, too bitterly disappointed to speak, and uncle Jacob shut his teeth on his pipe-stem and marched out of the house, his habit when his wife had a spell, as he called it.

Two days afterward a wonderful thing took place—the postman left a note addressed to Miss Moore. It was from Miss Carpenter, asking her to call and see her without delay.

Rachel, dressed in her best—a crimson merino suit, a cotton velvet sacque, and a hat with a cherry-colored feather asserting itself—started within an hour. She found Miss Carpenter in the front room, second floor, of an elegant house in a fashionable street. Miss Carpenter, in a becoming gray wrapper, was lying on a dark crimson lounge, and Rachel looked the sorrow she felt when the famous contralto spoke in a hoarse, weak voice:

"Oh, thank you, Miss Moore! You see I'm laid up; no singing for me, the doctor says, within ten days. I was in the greatest distress about my Christmas service, until I thought of you. You see, Christmas coming on Sunday, all the good singers are engaged, and I want you to take my place in the choir."

"I?" cried Rachel, when she was able to speak.

"Yes, you."

"How can I?"

"Very well, if you'll keep up your courage. The part of music is not any more difficult than what you have been singing; there are two or three duets and a trio; but you will have three rehearsals—one to-night and the others on Friday and Saturday evenings. You read very easily?"

"Yes, I can read," Rachel was sure she was dreaming.

"I'll send a note to the organist and tell him to consider you my substitute. Do you know where the church is?"

Rachel flushed.

"Oh, yes! I often go up there with uncle Jacob," to hear you sing she might have added, but Rachel stopped short. But, strange to say, Miss Carpenter read the motive in the tell-tale eyes, and felt a sensation of pleasure.

"The only thing is the anthem; our soprano is not too good, and I promised Mr. Mason, 'Oh, Thou that Tellest.' Do you know it?"

"I can sing it, but not as it should be sung."

"Come and run it over for me. I can tell then whether you may attempt it. Now, don't get timid, just sing as if no one were listening; and let me tell you that is what you must always do in solos; throw your whole soul into the music: forget the choir and the congrega-

tion! The organist will follow you, and you'll be sure to make an impression."

Poor Rachel! This sounded like fine satire. However, Miss Carpenter had already opened a Weber grand, and was playing the accompaniment with a strong, clear touch. Rachel sang, at first slightly tremulous, afterwards thoroughly alive to the necessity of doing her best. Uncle Jacob must not be disgraced by his one pupil.

"Bravo!" cried Miss Carpenter. "It will do. What a pure style! Just what Mr. Mason admires. You have a good teacher. Then your voice. How old are you?"

"Eighteen."

"Why, my dear child, your fortune is in your throat! Your tones are so even: now mine vary. I have to manage to produce effect, but you, you need only to sing. Now I feel quite relieved. Be prompt at rehearsal to-night, and,—well, you'll get along. Don't mind the chorus choir. They are young people of means, who volunteer their services for the sake of the instruction. They are what we professionals call "stuck-up," but you needn't look at them."

As Rachel was going away, quite overpowered by this interview, Miss Carpenter pressed a ten-dollar bill into her hand, saying she might want something for Christmas, and that was part payment in advance.

"Rachel's nearly crazy, Jacob; she's got a ten-dollar bill in advance for some singing she's to do on Christmas. Money must be plenty with some people," was aunt Martha's salutation that afternoon.

Uncle Jacob forgot his pipe and listened to Rachel's explanation with open mouth and eyes.

"It's your chance, Rachel, you must make the best of it. I'll go down to the church with you."

"Yes, do; then I can get those dresses cut. I think I'll put on my best things."

"No, you will not, Rachel; they'll wear out time enough," said aunt Martha, sharply.

So Rachel started in her shabby shawl, and having entered the church by a side door, followed some other people up a narrow stair through a dark passage behind the organ, and emerged into a brilliant little gallery, with the organ on one side and rows of people in gay dresses on the other.

A bald-headed man sitting at the organ looked at her from head to foot as she stood before him, at first surprised, then thoughtfully.—Finally he drew a note from his pocket, read it, and again inspected Rachel.

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"Are you Miss Moore?"

Rachel nodded. He pointed to a seat near him, and as she passed him to sit down, she felt the suppressed titter that went round the gallery.

Uncle Jacob, who had ensconced himself in a pew below, realized the ordeal his little niece was undergoing. Yet he fairly hugged himself with joy at this wondrous chance; and as the tap on the organ called for attention, he strained his ears to catch the tones of the fresh young voice he had trained so long and patiently.

Meanwhile, Rachel raised her eyes to the tall music rack before her—gazed beyond it down the dimly defined aisles and rows of pews, then up to the Gothic arches and graceful columns. What could be more delightful than to sing in this place; to feel one's voice ascending and swelling among such refining influences? Rachel almost believed she could forget self and the world thus singing.

The organist broke the spell by handing her the music of the Venite. How simple it is, thought Rachel; then she put her copy on the rack as she saw the soprano and tenor doing, and stood up.

The notes were four inches above her eyes. A large hand reached over from behind and lowered the rack to a proper level. Rachel kept her eyes on her notes and sang away, overcoming with effort the first hesitation, and the oddity of having the heavy bass just at her ear. But for the steady drilling at the society she could never have held her own part so bravely.

It was over at last; the organist collected his copies, and handed round those for the Te Deum. Evidently the service had been thoroughly rehearsed, and there was little or no talking to be done. Rachel made a few mistakes in her first duet with the soprano, but did well in the trio with the basso and tenor.

When the rehearsal was ended the members went silently away. No one spoke to Rachel, who had forgotten her shabby clothes, and felt, by reason of her talent, almost on an equality with them.

As she was going the organist handed her a copy of the Messiah, and said;

"Just run over your solo, will you?"

There was no one in the gallery but Mr. Mason and herself. Rachel was ignorant of the fact that the basso, the tenor, and a dozen or more of the volunteers came to a halt in the wide aisles as soon as the accompaniment informed them what was in store for the listeners.

So Rachel sung *con amore*, and Mr. Mason nodded when she had finished, and remained thoughtful as the end of her shawl disappeared round an angle of the organ, and the first ordeal was over. Uncle Jacob threw his arms around her in the semi-darkness of the vestibule, kissed her and exclaimed:

"You've done well! I'm proud of you!"

This was reward enough, and even drew out the never absent thorns.

The other rehearsals were only distinguished by the fact that Rachel sang better and bet-

ter. Mr. Mason never volunteered a word of fault or praise, and the others still stared rudely at the shabby little figure.

On Christmas morning Rachel put on her brilliant garments and dazzling feather, only too conscious of the vulgar appearance; but what could she do? When she took her place amid the odors of pine and hemlock, and began to admire the decorations and watch the crowds pouring in through the deep vestibule, she again forgot self. The change of scene from the warm room with its atmosphere of sausages cooking, to the quiet gallery with its lights, its crimson cushions and its musical associations, was like enchantment. Now the white-robed priests came from the vestry, the rustle of silks and velvets increased, then subsided, the evergreens shone under the star over the altar, the organ notes gave the opening of Mendelssohn's sublime chorus, "There shall come forth a Star," and Rachel rose with the others; feeling as if in a new world, where all was beauty.

Uncle Jacob's face, turned toward her from an obscure corner of the gallery, nerved her to her task. For his sake she would do her best.

The trying moment came when she stood up all alone to sing an anthem. She grew hot and cold, the perspiration stood on her forehead, the music seemed to come from a great distance, the score in front of her became suddenly illegible; in the dense mass beneath her, heads turned and faces gazed up in expectation. Was she going to break down? it seemed very like it; the last bar of the prelude was in her ears, but her voice, where was that? a great lump had taken its place in her throat.

In that moment she looked out over the sea of heads and there was dear Uncle Jacob's face, and he smiled at her and threw her an encouraging nod. It was electric. Out came the full young voice with a force, and intonation that made Mr. Mason look around, and drew the gaze of countless eyes.

The words "Oh, Thou that Tellest," were like an invocation, nor did the girl again falter. The sturdy figure stood firm, and the rich voice swelled and diminished, and held the sustained notes as if incapable of fatigue, and when it was finished, Rachel sat down and trembled at her own triumph. The service was over too soon for her. The past week with its culminating triumph was like another state of existence. The going back to the old round made the old life harder than ever.—She knew this as she left the organ gallery Christmas night, and took uncle Jacob's arm in the snowy street.

"Rachie, you've done well to-day. I wish aunt Martha could have heard you,"

He sighed at the conviction of the absurdity of this fancy.

"Even if she had, uncle Jacob, it would make no difference. She don't care what we do in music."

The next week came a note of thanks from Miss Carpenter, enclosing twenty dollars for Miss Moore's services. Aunt Martha stared,

and thought that some people must be mad to give a girl thirty dollars for just screaming a few hours on a Sunday. For her part she wished she could earn money half so easily.

Of course, if Rachel was going to earn money at that rate, why she might as well keep on at the society. However, when six months had glided away, and no more chances had come to Rachel, aunt Martha began to ridicule the whole matter. "What was the good of money that came by fits and starts? Thirty dollars was soon spent, and a trade was better than a profession. A steady amount of wages was what Rachel needed, and as she liked nothing but singing, why dressmaking was as good for her to learn as anything else."

"But I'll have to give up my practising. I can't sew and do my housework, and practice two or three hours a day," urged poor Rachel, in despair, for her voice was developing, and her execution improving.

"Then give up your music," said aunt Martha decidedly.

At this crisis who should walk into the room one morning but Mr. Mason.

"I had such a piece of work to find you," he said. "Miss Carpenter gave me your address, but I lost it, and yesterday it occurred to me to apply to your leader."

"Do you want me?" asked Rachel, putting away her work.

"Yes. You're not engaged, I hope."

"Oh, no!"

"Miss Carpenter is about leaving us, going to Europe to pursue her studies. I want you to take her place. The committee has left the matter entirely in my hands, and after last Christmas I know what you can do. If the salary suits you, we think it quite a good one, one thousand."

"Will I have it?" said Rachel, hardly trusting her ears.

"Certainly. You will have considerable to do, and if the people demand first class voices, why they ought to pay for them. That is my theory. I know I don't work for a small salary, and I always look after the rights of my choir. Well, you'll let me know before Friday if you like my offer?"

"I like it very well."

"Then may I consider you engaged?"

"Yes, indeed."

Mr. Mason was bowing himself out, hat in hand, when aunt Martha returned from a marketing tour, and deposited her great basket on the nearest chair.

"And who might that be?" she asked, when Rachel came in from the door.

"That's the organist where Miss Carpenter sings," said Rachel, determined that uncle Jacob should be the first to hear of her good fortune.

"Oh, I suppose he wants you to do some singing; another thirty dollars worth."

Rachel took up her work with firm shut lips.

Not a word she said, but when the street door opened Rachel bounded out of the room, and a confused sound of mingled laughter, crying and kissing, at length drew aunt Mar-

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tha from the machine to the hall. There stood uncle Jacob, crying like a baby, and Rachel with her arms round his neck, hugging him and laughing hysterically.

"I knew she only wanted a chance," he cried out. "Hurrah! hurrah!"

For the Musical Review.]

AUTOBIOGRAPHY OF A HARP.

BY MRS. CAROLINE P. HALL.

"Ad Mortem Adelia."

It was on a bright, beautiful morning—a November morning, with its soft Indian Summer air floating along the streets of the gay metropolis, that I issued from my maker's, a perfect specimen of skill and workmanship. I was destined for a birthday present, and a pure, classical taste presided over the formation of the instrument with which from the moment of its construction I was associated, as are the spirit and the material substance.

Conveyed to a superb mansion, I was carefully inspected by a gentleman, who, attaching to me a billet inscribed, "A father's gift to his daughter," directed me to be carried into a drawing-room, attired in all the luxurious attributes of fortune, and apparently prepared for the reception of guests. Placed in a corner and left to my own reflections, I had a full opportunity of dwelling upon the scene destined to mark my entrance into life. Draperies of azure silk, fringed with silver and looped up with bright tassels of the same material, adorned the walls of the apartment, in which alternate recesses were filled with the rarest and most costly specimens of art, while vases of porcelain filled with odoriferous flowers, stood in the angles of the room, and superb chandeliers hung from the ceiling.

I was interrupted in the midst of my inquisitive survey by the entrance of a young lady, who, perceiving me, approached with an evident sensation of surprise, while the color rose and deepened upon a cheek pale as the water-lily, a tear glistened in her eye as she looked at me, and the words "dear, dear father," fell tremblingly from her lips. These artless indications of her sensibility increased the favorable impression made upon me by the sylph-like and elegant appearance of this fair girl.

I call her fair, for human eye never rested upon a fairer or a sweeter. Monumental marble could be scarcely paler; a form of extreme youthfulness and grace; a head of Grecian dignity, with a profusion of ringlets shadowy and auburn; an intellectual forehead, a calm and meditative brow, such as the spirit of Leonardo would have loved to linger on; an eye which neither light nor dark, captivated by the charm of its melancholy tenderness, with a full, rich lip, that wore a seraph's smile.

She seemed as she bent over me, a bright creation unfitted for a pilgrimage of tears—something too fragile for earth. Reared in the home of luxury and ease, the blight of sorrow could not have touched her heart, yet

there was such a shade of sadness in her mien, a something so bordering upon grief, that one unable to dive into the inexplicable mysteries of the spirit, might have presumed that care was busy within. The ordinary admirer, blindly insensible to the beauties of expression, would perhaps have beheld her without emotion; for as some fair volume written in a mystic tongue, she was not to be estimated or understood by the common-place mind.

A dress of pale-blue silk, with loose white sleeves fastened at the wrists with bands of gold, a twisted necklace of pearls gleaming through the classic ringlets that fell in superb masses upon her neck, completed the attire of the young stranger.

I dwell thus minutely upon my description, because I afterwards loved her with an intensity of which I once believed myself incapable, and they who have given up the affections of their heart, well know how sweet it is to linger around the image of their idol. Years have passed away since I beheld her, silence and desolation have hung upon my now broken and neglected strings, yet every feature and shade of her angelic countenance is impressed upon my remembrance, never to be forgotten until time or accident shall leave but the memory of my being.

The party which assembled to celebrate the natal anniversary of my youthful possessor, was numerous and brilliant. As might be expected, I was displayed and honored with praise; and while each light yet awkward hand swept across my chords, the ready tone of admiration burst from every lip, "beautiful," "incomparable," "superb," resounded through the room; but my triumph was incomplete till at general request, sweet Alice diffidently, seated herself beside me, and with all the delicate mastery of art, mingled with the witchery of feeling, drew forth the richest volume of harmony. No frigid adherence to rule, no dashing display, no sacrifice of sentiment to bravura, no seizure of admiration by storm, depreciated her style; all was genuine and exquisite taste, genius wedded to science; and while her parents listened, enraptured, to the applause which she excited, her manner depreciated its warmth.

And there was another in the room, who, with her father, gloried in the consciousness of her superiority; he was stationed at her side, and when the guests were loud in their panegyrics, an eloquent glance, and a whisper in her ear as he bent forward, apparently to arrange her music, conveyed the treasured mead of his approval.

Henry Morton was an orphan. The son of a soldier, he inherited from his father a portion of military ardor; and at the time of my first beholding him he held a captaincy in the — regiment. The army was thus adopted as the path of his profession, but the fire of inspiration had been kindled by nature in his bosom, and from early boyhood he had been an abstracted student, a wooer of the muse, and a worshiper at the eternal shrine of art. He was indeed worthy of the noble-minded

girl by whom he stood, and it is but truth to affirm that he regarded her with that absorbing devotedness, that intensity of affection, which the young and stainless nourish amidst the blights, the chills and perfidies of a cold and artificial world.

The birthday festivities ended, and the inmates of my new home returning to their usual pursuits, I had an opportunity of identifying myself with them. Henry Morton was a daily visitor, and perhaps nothing was more delightful than to watch the interchange of sentiment between the youthful pair. A small but exquisite garden, carefully nurtured, lay behind the house, and in summer-time was all sunshine and verdure, fragrance and flowers; and here, canopied with green leaves, Henry and Alice were wont to spend the twilight hour. I was their frequent companion; and at such periods strove to pour forth the whole essence of my harmony, and, as it were, incorporate myself with the happiness of the lovers.

I must hasten to my narrative. Henry Morton had just entered his twenty-first year, and the lapse of a few months only was required, previous to the celebration of the nuptial ceremony; but, alas! how unsubstantial is all earthly felicity! how baseless and unreal are all human expectations!

The war cry of our country fired each patriot's bosom, and many are the desolate hearts, yet left to mourn for the dear ones who yielded up their life's blood in its noble cause. Henry's regiment was ordered upon duty. Three days were allowed for his preparations, at the end of which, he took an impassioned farewell of Alice before rushing to the field of glory.

I remember well, it was on a calm luxuriant twilight, that Henry, clad in his regimentals, came to say his farewell. They stood beneath the shade of that bower in which they had so often held sweet converse. The last soft notes of the wood-robin's song were dying with a melancholy cadence on the ear. With emotion scarcely belonging to earth, I was conveyed to the spot. He spoke of glory and the soldier's fame; she thought of a blood-red field and an ensanguined grave; and when he told of faith and love that could know no change, she beheld the ruins of a blighted and bruised heart. Alas! alas! her bodings were too true. With a wreath of nature's flowerets upon my gilded brow, my chords freshly tuned and touched by those eloquent yet trembling fingers, I sent out upon the evening breeze, the richest melody. She sang her farewell song—so mournfully sad, that the ardor of the soldier yielded to the feelings of the lover, and when he stood in all his noble and manly bearing by my side, his tears and those of Alice fell upon my sorrowing and weeping strings. They parted, and death might have been mercy to the pain.

From the time of Henry's departure, the tone of Alice's spirit changed and the shade upon her brow became deeper and deeper. News from the war was received, and a letter

CLIPS AND CHIPS.

Heavy reading—A ship's log.
 A rooted sorrow—The toothache.
 Capital letter—One containing a remittance.
 A bad sign—To sign another man's name to a note. ●
 How to make time go fast—Use the spur of the moment.
 When is a young lady "very like a whale?" When she's pouting.
 According to the articles of war it is death to stop a cannon ball.
 When is a small fish pond like a bird cage? When there is a perch in it.
 A schoolmaster who was charged with using the birch rather too violently, declared it was the only way to make the scholars smart.
 Why is a man waiting for the last act of "Hamlet" like Noah waiting to discharge the ark? Because he is waiting to see Ham let out.
 A little girl joyfully assured her mother that she had found out where they made horses.—"She had seen a man, in a shop, just finishing one of them; for he was nailing on his last foot."
 A gentleman, on being asked what he had for dinner, replied, "a lean wife roasted, and the ruin of man for sauce." What did his dinner consist of? Of course you give it up, and here is the answer: A spare rib and apple sauce.
 Squabbles, an old bachelor, showed his stocking, which he had just darned, to a maiden lady, who contemptuously remarked, "pretty good for a man darning." "Whereupon Squabbles remarked, "Yes, good enough for a woman, darn her."
 A reward of five hundred dollars is offered for the hen that "laid a wager;" one hundred for the "cat that was let out of the bag;" two hundred for the cow that "chewed the cud of sweet and bitter fancy;" and three hundred and sixty for the horse that lives solely on the "wild oats" sowed by "fast" young men.
 The following decision was rendered before a county (Iowa) Justice: "It peers that this young feller was courtin' the plaintiff's gal in plaintiff's parlor, and the plaintiff intruded and was put out by defendant. Courtin' is a necessity, and must not be interrupted. Therefore the laws of Iowa will hold that a parent has no legal right in a room where courtin' is afoot, and so the defendant is discharged and plaintiff must pay the costs."
 "Ah, you don't know what musical enthusiasm is," said a music-mad miss to Tom Hood.
 "Excuse me, madame, but I think I do."
 "Well, what is it, Mr. Hood?"
 "Musical enthusiasm is like turtle soup," answered the wit, thoughtfully.
 "What do you mean, Mr. Hood?" asked the lady. "What possible resemblance is there?"
 "Why, for every quart of real, there are ninety-nine gallons of mock, and calves' head in proportion."

from Henry, announcing his having joined the army in safety. It contained the sweetest assurances of faith and he alluded to the approaching conflict, only to dwell upon the picture of re-union with all the buoyancy of youthful emotion. It was the last he ever penned. The journals announced the final great victory of our country, and with it came the news that Henry had fallen on the field of battle. From that morient Alice faded like the flower having neither sun nor moisture. Day by day she seemed hastening towards the "green pastures and still waters" of the blessed. Music was her great solace, and it is a melancholy pleasure to me that as a sharer of her solitude, I sometimes soothed her into a momentary oblivion of grief.

With its deep enchanting livery, its splendid sunset, and shadowy twilight, the autumn came and went; the winter also passed away; and the sweet notes of the wood-lark hailed the dawn of spring. The iris, the pansy, the daisy and primrose, peeped out from their innocent retreats. But Alice passed them all by unheeded. Her sad heart was in the tomb. Pale as she had ever been, she soon became paler, and the rare graces of her figure faded into the traces of premature decay. I was taken to her chamber overlooking the bower that had witnessed the sweet interchanges of the past; and there her saddened heart poured out unrestrained, its long pent up flow of sorrow.

One bright evening in June when the sun had sunk beneath the horizon, with its radiance still burning upon the west, she looked for the last time upon that glowing sky; and then fixing her eyes upon her parents with unutterable tenderness and solemnity, grasped the hand of each, and pressed it to that poor heart whose pulses would soon cease to throb; a "long-drawn, struggling sigh" and the conflict was terminated!

Left, as she had placed me by the window of her apartment, I was witness of her forlorn mother's anguish, and the sad inmate of the death chamber. How shall I describe my emotion, as I beheld all that remained of the being whom I adored? Beautiful in dissolution, she reposed upon the couch from which she was doomed to rise no more; those eyes, which I had so often dwelt upon with joy, were then closed forever, and their golden lashes lay like a soft shadow upon a cheek pale as the mountain snow; and the long auburn ringlets unshorn, which had so often swept over me like wreaths of silk, now receding from her temples, formed a mellow contrast with the marble hues of that transparent face.

Let me draw the veil over a picture too full of sadness to be contemplated without pain. Consecrated by prayer and benediction, by unbought tears and sighs, my sweet Alice was borne to her last resting-place, and dimmed was every eye as the white plumes upon her hearse glanced and nodded through the bright green trees that shaded the pathway to the tomb of her ancestors.

She reposes beneath a marble sepulchre,

surrounded by the trophies and blazonry of wealth; while he for whom she died, sleeps in the far off grave of a soldier, where the conquering fell; and the tall grass that waves fitfully over the turf is the only memorial of the spot.

I still stand by the casement where Alice placed me—the garland of summer blossoms she wreathed for me is still upon my brow, scentless and dead. Lone and neglected my strings, one by one, are broken, and the sweet sad music of long ago, lives but in the memory of the past.

MUSICAL NOTES.

—There is a report about, which has been widely circulated in musical circles, that Mlle. Bianchi is shortly to become the wife of one of the directors of the Covent Garden Promenade Concerts.

—Madame Adelina Patti, before her departure for Russia, promised Mr. Gye that she would sing next season at Covent Garden from the middle of May. But the contract is not yet completed, as Mr. Gye hopes to induce *la diva* to sign for three years.

—The London *Figaro*, says: "There are various reports that Mr. Sims Reeves has accepted an offer of £15,000 to give fifty concerts abroad from next June. The rumor is so palpably absurd that it is marvellous how it could have crept into any English or foreign papers at all. At any rate, I have the very best authority to state that no such offer as £300 a night has ever been made to Mr. Sims Reeves, and that the great tenor has at present not the smallest intention of leaving this country."

—The sad death of Mlle. Priola will probably prevent any of the artists of the Paris Opera Comique visiting Marseilles. Every Parisian artist who goes there, great or unknown to fame, is hissed down by the Marseillais, jealous, perhaps, of native talent they do not possess. Mlle. Priola took her adverse reception so much to heart that she fell a prey to typhoid fever and died in three days. Other artists will probably be more strong-minded, but few of the artists of Paris will again venture in a town which has managed to gain a sinister notoriety.

—One of the greatest faults of our system of musical instruction, is the habit of hurrying pupils. Teachers are often impatient to see the fruits of their labors. As well might you be impatient because the newly planted tree unfolds its branches slowly. Give it time, and it will do so as rapidly as the season, and the ground will permit. Do you think that by forcing the rose to open its leaves, you will obtain the flower in its full beauty?

We would request you, dear teacher, to be patient with the young. Do not hurry their minds. Do not advance, until you are satisfied that your pupil perfectly understands that which has been taught. As you shape the young tree, so will the old be. Though the lessons be plain, there is much firmness, gentleness, patience, judgement and tact needed, to instruct beginners successfully.

COME ONCE AGAIN.

(SONG AND CHORUS.)

Words and Music by

GEORGE S. WEEKS.

Moderato.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The tempo is marked 'Moderato'. The piano part starts with a piano (*p*) dynamic. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano part with a melody and accompaniment. The second system continues the piano part with a crescendo (*cres*) marking. The third system includes the vocal melody with lyrics and the piano accompaniment, which ends with a ritardando (*rit.*) marking. The lyrics are: 1. Come to me dar - ling, 2. Come to me dar - ling.

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Come . . . once a - gain, Bring . . . but thy sweet smile, 'twill
 Come . . . once a - gain, Spring . . . flow'rs are fa - ding and

The first system of the musical score. The vocal line is in G major, 4/4 time. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with single notes. The lyrics are: 'Come . . . once a - gain, Bring . . . but thy sweet smile, 'twill Come . . . once a - gain, Spring . . . flow'rs are fa - ding and'.

ban - - ish my pain, Joy . . . seems the
 pi - - ning for rain, So . . . my sad

rall

The second system of the musical score. The vocal line continues with the lyrics: 'ban - - ish my pain, Joy . . . seems the pi - - ning for rain, So . . . my sad'. The piano accompaniment features a 'rall' (rallentando) marking. The lyrics are: 'ban - - ish my pain, Joy . . . seems the pi - - ning for rain, So . . . my sad'.

bright - er with thee . . . by my side.
 spir - it is wait - - ing for thee.

The third system of the musical score. The vocal line continues with the lyrics: 'bright - er with thee . . . by my side. spir - it is wait - - ing for thee.' The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'bright - er with thee . . . by my side. spir - it is wait - - ing for thee.'

Rit

Come . . . to me, darl - ing, — Be my joy and pride . . .
 Come . . . with thy sun - shine, Hap - py let me be . . .

Rit

The fourth system of the musical score. The vocal line continues with the lyrics: 'Come . . . to me, darl - ing, — Be my joy and pride . . . Come . . . with thy sun - shine, Hap - py let me be . . .'. The piano accompaniment features a 'Rit' (ritardando) marking. The lyrics are: 'Come . . . to me, darl - ing, — Be my joy and pride . . . Come . . . with thy sun - shine, Hap - py let me be . . .'.

Come . . to me dar - ling— Come . . . to me now,
Drea - ry and lone - ly Seems . . . the long day,

The first system of the musical score. The vocal line is in G major, 4/4 time. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The lyrics are: 'Come . . to me dar - ling— Come . . . to me now, Drea - ry and lone - ly Seems . . . the long day,'.

Lov - ing - ly rest your hand . . . on my brow,
Nought but thy sweet smile can cheer . . . my lone way,

The second system of the musical score. The vocal line continues with the lyrics: 'Lov - ing - ly rest your hand . . . on my brow, Nought but thy sweet smile can cheer . . . my lone way,'.

Ban - ish for - ev - er, pain . . . from this heart,
Come . . with thy soft voice, lov - ing and kind,

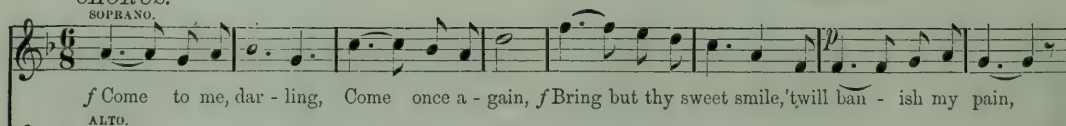
The third system of the musical score. The vocal line continues with the lyrics: 'Ban - ish for - ev - er, pain . . . from this heart, Come . . with thy soft voice, lov - ing and kind,'.

Rit
From . . . me oh nev - er, nev - er de - part.
Then . . . shall my fond heart hap - pi - ness find. . . .

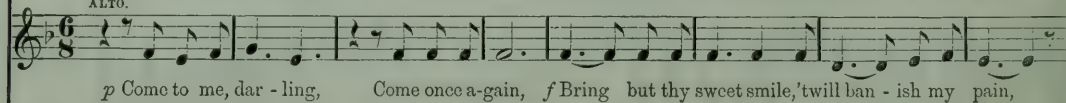
Rit

The fourth system of the musical score, marked with a 'Rit' (Ritardando) instruction. The vocal line concludes with the lyrics: 'From . . . me oh nev - er, nev - er de - part. Then . . . shall my fond heart hap - pi - ness find. . . .'. The piano accompaniment also concludes with a double bar line.

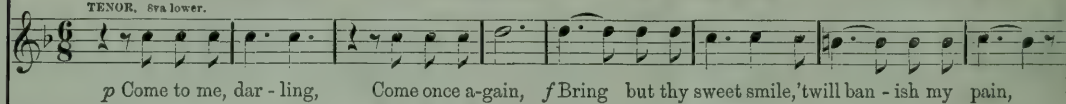
CHORUS.
SOPRANO.



ALTO.



TENOR, *svalower.*

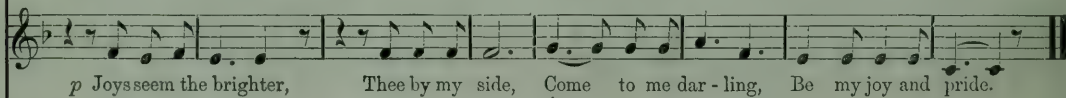
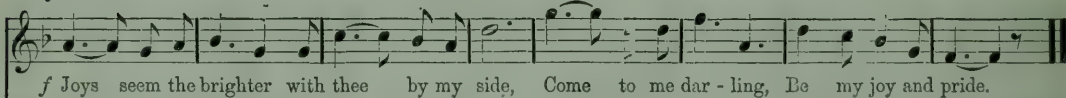


BASS.



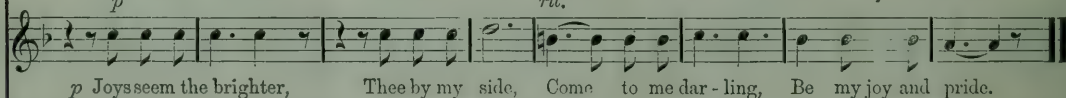
f

rit.



p

rit.



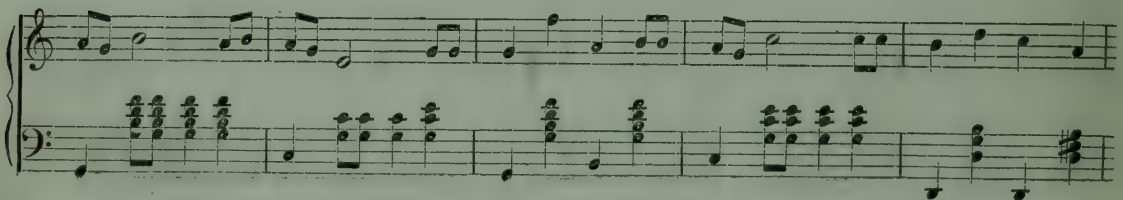
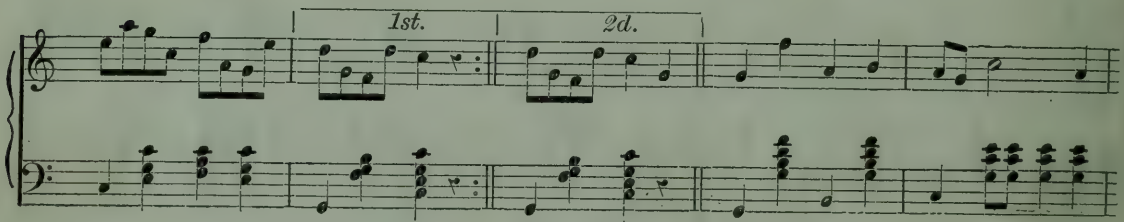
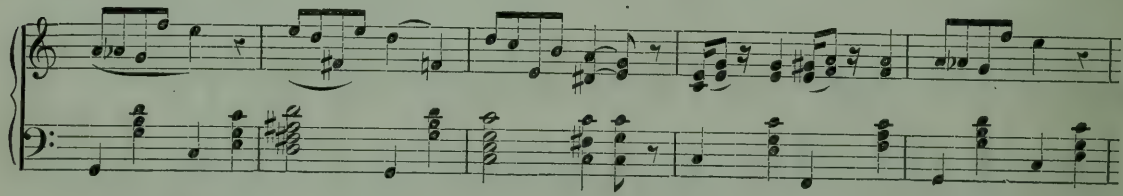
Flirting at the Fair, Schottische.

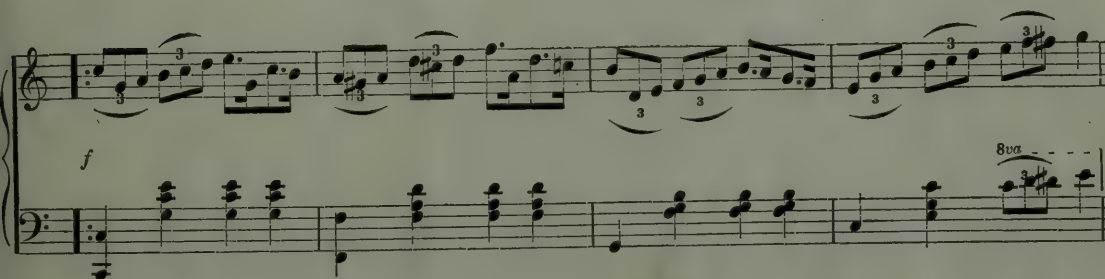
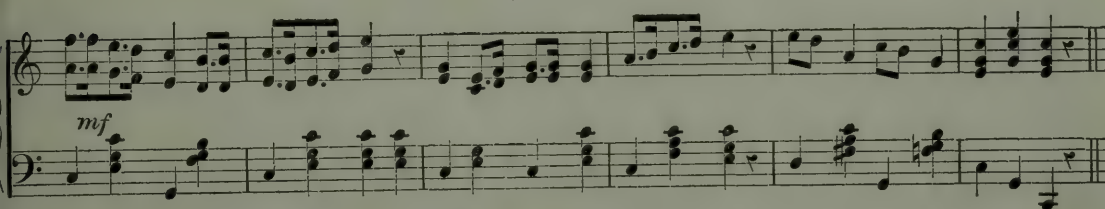
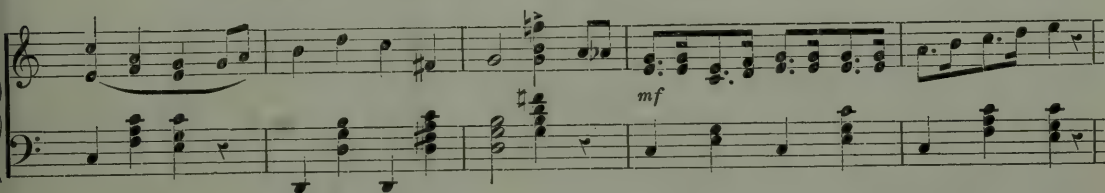
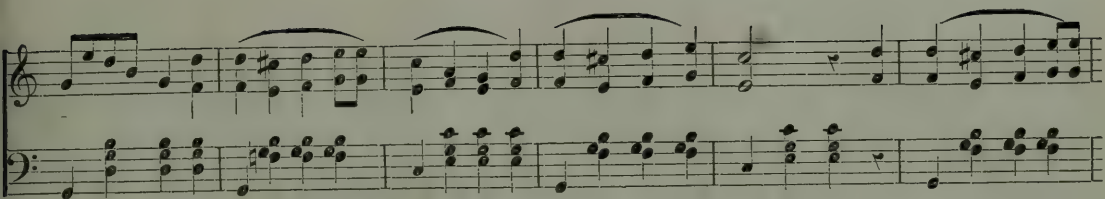
Arranged by Leonard Georges.

PIANO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), a common time signature (C), and a variety of note values including eighth and sixteenth notes. There are several triplet markings (indicated by a '3' over a bracket) and a single sixteenth-note triplet (indicated by a '3' over a bracket and a '4' above it). The piece concludes with a double bar line.

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"IT SEEMS BUT YESTERDAY."

SONG.

Words by SAM'L. N. MITCHELL.

Music by H. P. DANKS.

CANTABILE.

mf

The piano introduction is in G major and 12/8 time. It consists of four measures. The right hand begins with a half note G, followed by a half note A, and then a half note B. The left hand plays a steady eighth-note accompaniment, starting on G and moving up stepwise.

1. Dear love,..... it seems but yes - ter - day..... That

The vocal melody is in G major and 12/8 time. It begins with a half note G, followed by a half note A, and then a half note B. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and a half-note accompaniment in the right hand.

1 you were by..... my side,..... When down..... a - long the or - chard

1 way..... We wooed and laugh'd and sighed;..... The birds.... are sing - ing in the

trees..... The clo - ver's breath is sweet,..... And far a - cross the mos - sy

dim. *cresc.*

1 leas I hear your pat - t'ring feet.....
shore.....

2. Tho' seas..... di - vide the lov - ing hearts..... That
3. I'll come..... a - gain ere ros - es fade,..... And

2 beat so fond.... and true,..... There is..... a love that ne'er de -
3 meet you at..... the gate,..... For I..... re - mem - ber that you

2 - parts,..... But al - ways leans to you;..... It seems.... but one brief sunny
 3 said..... You'd watch for me, and wait..... Al - though.... 'tis years since last we

dim. *cresc.*
 2 day,..... I can - not call it more,..... Since you were standing on the
 3 met,..... It seems but yes - ter - day,..... And, dar - ling I can-not for-

dim. *cresc.*

f *Last time.*
 2 quay To see, me leave the shore.
 3 - get The words you had to say.....

f *rall.*

Red Garsa.

Sherman & Hyde's Musical Review.

FEBRUARY, 1877.

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MUSICAL AMATEURS.

Recent in settlement and rapid in growth as has been our city, there are few places in America where the general interest in music is so marked, and the preliminary culture so universal, as in San Francisco. Through the excellent system of vocal instruction in our public schools during the past few years, the children from an early age are nearly all interested in music. The love of melody grows with their years, and private vocal and piano lessons replace school training, while concerts, soirees and glee societies afford the practice necessary to their development.

In our city, native musical talent is noticeably prominent among our young people, and we have the testimony of our most experienced teachers, that their voices are finer in quality, and superior in volume, and their touch upon the piano more vigorous, than those of Eastern youth. It has already been demonstrated that San Francisco now offers as good facilities for an ordinary musical education as New York or Boston, and it is doubtful whether, in view of the number of competent teachers, we should concede anything to those cities in the most advanced culture. Those whom Nature has gifted with musical genius, all recognize the necessity of completing their studies in Europe, whose Conservatories surpass our own.

But while our amateurs sing and play with an enthusiasm that shows devotion to their art, and while some of them excel in that sympathetic expression which lends a charm to both voice and touch, they still have the faults resulting from inexperience, like amateurs in all vocations and in every clime. Some, ardently enlisted in musical education and making it the special object of their lives, achieve gratifying progress, and are urged forward by admiring friends, until in excess of zeal, they too soon

make their debut as artists, and meet the exacting criticism of the public and the press; and they suffer by comparison with those more mature in years and cultivation. Others are uniformly flattered by their friends, until they overestimate their own powers, and in unreflecting egotism abate their practice, unconscious of how much they have yet to learn.

But our art has such an inherent inspiration, that these faults are largely overcome, and our musical students have continued to improve, until the dividing line between confessed amateurs and professed artists can often scarcely be traced. Artists too, have their foibles, and often rest on their well-earned laurels, forgetting that the law of progress is imperative, and that constant practice is essential to their success. The true artist, like the enlightened amateur, is ever modest and willing to learn, and to give to new ideas and methods a careful examination.

The moral influence of music upon the characters of our amateurs, is one of the most promising features we have observed. Not only are the aspirations enkindled, the sentiments enlarged and the emotions purified, but the all-pervading thirst for money with its attendant power, finds in musical culture the central point of resistance around which rally all noble motives, all worthy purposes, all conscientious action, in our youth. What the public school is to the pupil, is music to the amateur; and these unfolding forces, with the growing love of literature, science, painting and sculpture, furnish the rising generation with ample incentives to a life above the restless routine of monetary scheming.

Under such encouraging circumstances, we regard the future of our amateurs with hope and trust, since it is largely to them we must look, not only for further advancement in their art, but also for that moral elevation and social purity, which confer happiness upon society and secure the progress of our institutions.

HUMBLES.

Pearl keys and inlaid name boards on pianos.

Tuners who offer to tune pianos so that they will not get out of tune again.

Dealers who offer to sell pianos at half price.

Dealers who claim to have a large capital in manufacturing pianos, and who have not a dollar so invested.

Dealers who exhibit on their circular as a cut of their piano factory, a "fac-simile" of J. P. Hale's piano factory, N. Y.

Dealers who advertise that the piano which they represent, received the highest award at the Centennial, when such was the case with the Weber piano only.

And last but not least, dealers who claim to sell pianos which, when once tuned, will never get out of tune.

LEOPOLD LICHTENBERG.

When the celebrated violinist Wieniawski was in this city some three years since, the young lad Leopold Lichtenberg was introduced to him; and so impressed was the master with the musical talent of the boy, that he at once gave him instruction, and assisted his entrance into the Conservatory at Brussels, where he is now pursuing his studies. After one year of study, he received the first prize, and has rapidly won public favor.

From the "Independence Belge" we translate the following flattering notice: "At the distribution of prizes, the concerto of Mendelssohn was played by Leopold Lichtenberg, the brilliant pupil of M. Wieniawski. He showed on this occasion that he is an astonishing virtuoso, for his age, and for any age. It is said that this young artist is a Californian. If he continues, he will draw more gold from his violin, than was ever dug from the mines of his native State." This distinguished journal has evidently a warm appreciation of the young violinist's talent, but not a proper estimate of the value of our mines. However, we congratulate his friends upon his remarkable progress, and wish him a brilliant future.

TAMALPAIS ACADEMY.

Our friends in the beautiful village of San Rafael are favored with an excellent literary institution, the Tamalpais Academy, which is under the charge of Mrs. N. J. Ashton, Principal, and teacher of English Branches and Mathematics. Mr. Vollner Hoffmeyer, favorably known to our citizens, is the teacher of Music; Mr. T. Schumacher, German and Drawing; Miss C. E. Reynolds, French and Spanish; and Mr. J. T. Douglass Natural Sciences and Ancient Languages. It is with pleasure that we learn of the prosperity of this academy, and that the department of music is particularly successful.

—Speaking of ears in music, the *London Musical World* says: "Small ears are invariably under great disadvantage. Large ears are usually indicative of a more comprehensive taste. A narrow 'harp,' or harp-like opening, always denotes a good ear for music. If the harp is very regular, you may safely prognosticate a correct intonation. For a singer, the rim must be very even and the circle unbroken. Any protuberance on the rim of the ear will occasion a slight discrepancy of intonation—the singer will not be at all times alike. Some have a double harp; this is dangerous to the success of the singer. A perfect double rim is, on the other hand highly advantageous; this is, however, open to the weakness of being easily satisfied with sweet sounds of any kind. The ear with no rim is the most dainty and difficult to please, it appears to receive, almost as it were by selection, only the best sounds—ordinary sounds have no attractions for it."

SHERMAN & HYDE'S MUSICAL REVIEW.

LADIES' ORCHESTRA.

From a communication in another column, it will be seen, that Prof. Chas. J. J. Smith, the music teacher and well-known band instructor, is about to organize an orchestra composed entirely of ladies. Recent events having demonstrated that ladies can perform on all instruments hitherto monopolized by gentlemen, with equal power, precision, and sweetness, we have no doubt that the undertaking will be successful. We understand that a number of ladies have already manifested a desire to join the organization, and there is no doubt that the desired number will soon be forthcoming.

MISS LITA FARRAR.

We are favored this month with an interesting letter from our late London correspondent, Miss Lita Farrar, concerning some of the leading artists of the old world. We hope to present our readers with future sketches from her pen.

PLYMOUTH CHURCH CONCERT.—A concert was given on the 25th ult. at Plymouth Church, under the direction of Mr. J. S. Bettencourt, the leader of the choir, and was well attended. A triple quartette of male voices gave the "Soldier's Farewell," by Kinkel, and two other pieces. Mrs. R. Moore and Miss S. A. Rightmire sang a duet by Campana, and Misses Addie Irish and Rightmire the popular duet "Hear me, Norma." Mrs. Moore and Mr. Bettencourt gave a duet by Millard. Mr. Walter C. Campbell sang the favorite solo, "The Parish Sexton," and the four last named gave Pinsuli's charming "Good Night." Messrs. A. Hossack, C. S. Hoffman and Loeb played a trio from *I Lombardi* for organ, piano and violin, and Messrs. C. S. and H. Hoffman a piano duet, Gottschalk's "La Radieuse." Some of our best amateur talent was represented in this concert, which was one of unusual excellence, and not a number on the programme seemed out of place. We learn that the concert was also a financial success.

MUSICAL ENTERTAINMENT.—A superior musical and dramatic entertainment was given at Platt's Hall on the 24th ult., for the benefit of a deserving widow lady. Mme. Inez Fabbri, Mr. Theodore Habelmann and Mr. S. S. Bamberger gave vocal selections; Messrs. G. A. Scott, Louis Homeier and Julius Hinrichs a trio for piano, violin and cello; a recitation by Mr. Sam. Leszynsky, and two dramatic selections were given one a comedy by Miss Heynold and Messrs. Scherer and Karm; the other consisting of the fourth act of *The Hunchback*, in which the leading character was sustained by Miss Marie E. Kaplan. The entertainment was very warmly received by the audience, and encorees were frequent.

—Mme. Nilsson will pass part of the winter at Nice.

LOCAL ITEMS.

—Mr. W. Stuckenholz, teacher of Piano has recently located in this city and will be pleased to receive his full share of patronage.

—Sig. Tagliapietra can hereafter be found at his new rooms, 22 and 23, No. 850 Market street, he having decided to make his home in this city.

—Mr. G. W. Jackson has removed to the S. E. corner of Eleventh and Brush streets, Oakland, but will still spend a portion of his time in this city.

—A new and beautiful edition of a charming piece, "Spring Flower," by Nellis W. Gade, has just been issued and should at once find a place on every piano.

—Sig. H. Savrini is one of the latest musical acquisitions to this coast. He comes bearing some very flattering notices from the press of Paris and Florence, regarding his artistic use of the fine bass voice he possesses.

—A ballad of unusual merit has just been issued, bearing the title of "Broken Vows," by Henry Graham. We can recommend it as a very pleasing composition. Price 35 cents.

—Manager Chas. Fritsch of the Fabbri Opera Troupe is entitled to many thanks for his successful efforts in presenting operatic feasts during the past month. The *Jewess*, *Merry Wives of Windsor* and *William Tell* were superior productions.

—The Apollo Glee Society, under the direction of Mr. Washington Elliot, are actively engaged in preparing for an entertainment, to be given some time during this month. The association is fortunate in having a first-class accompanist.

—A very successful singing class has been organized by the live musical people of Howard M. E. Church. It is the intention to make it a permanent affair. Mr. G. W. Jackson wields the baton. The idea is a good one and we could wish to see a similar movement in other churches.

—A rare musical feast will be served up to a select few—some 200—by Mr. Gustave A. Scott, about the middle of this month. We have not seen a complete programme, but the fact that Weber and Mendelssohn Concertos will be brought out with a good orchestra, coupled with the well known taste and energy of Mr. Scott, is sufficient to insure an unusual treat to all who may be favored.

—An opportunity was improved by us a few days since to examine the extensive musical library of Mr. G. Mancusi. His large collection embraces vocal and orchestral scores of all the well-known operas, as well as many that are comparatively unknown. Great taste has been displayed in the arranging and adornment of the room, reflecting no small amount of credit on its genial occupant.

MUSICAL PITCH.

At the first meeting of the Musical Association this season, held last evening, at the Beethoven Rooms, a paper was read by Mr. Alexander J. Ellis on the "Sensitiveness of the Human Ear for Pitch and Change of Pitch in Music," detailing the results of recent experiments by himself and others, both in England and in Germany. Mr. Ellis explained that the determination of pitch is purely mechanical, and is arrived at by simply converting the vibrations of a note. The tuning fork used, Mr. Ellis has found by testing, seldom gives the exact pitch intended. In the true arithmetical pitch C, in the middle of the treble clef, gives 512 vibrations in the second. Handel's pitch was nearly identical with this. That of the Society of Arts is 528; Broadwood's lowest 523; while the pitch of the Philharmonic Society has averaged during some years back 542½ and even has been so high as 545. After exhibiting a diagram of part of a monster piano, each octave being 40 feet long, and subdivided into no less than 14,400 notes, the reader explained that this represented the microscopic piano of the brain, and by means of it showed how far the human ear has been found capable of appreciating variations in pitch. The lowest sensation of continuous tone is about 32 vibrations, though some can go lower; the highest notes perceptible being about seven octaves above, though for musical purposes the notes in both extremes are of little use unless reinforced. From the lowest notes up to a certain height the perception of variation of pitch keeps increasing, and again towards the high notes it decreases. For instance a bass singer may sing out of tune to a greater extent than a soprano without it being perceived. Mr. Ellis then read the result of experiments made for the purpose of ascertaining precisely what variations can be detected in various intervals, and concluded his remarks with some practical illustrations. Some discussion on the much vexed subject of the tuning fork followed, in the course of which Mr. Ellis stated that it had been discovered that a natural musical pitch can be arrived at mathematically. Mr. Osborne, who occupied the chair, having proposed a vote of thanks to Mr. Ellis, which was duly carried, the meeting terminated.

LORD DUNDREARY SOTHERN had a very large house on his opening night at the California Theatre, about \$2,500 being in. He is as genial, jolly, jokey and funny as ever, and his imaginary drive, with the Hon. Bardwell Billy Florence Slot, to the City Prison (according to the *Alto*), did not in any way interfere with his enthusiastic reception.

LOTTA's hair took fire from a torch she was carrying while acting in "Zip," at the matinee at the Park Theatre, Jan. 18, and she might have been badly burned, had not the flames been promptly extinguished.

SHERMAN & HYDE'S MUSICAL REVIEW.

For the Musical Review.]

MUSIC IN LONDON.

DEAR REVIEW:

Having been fortunate enough to come across quite a number of those who are posted in the musical world, I think I had better pursue some sort of method in telling you about them, and will begin with the pianists, and those who belong, to speak more properly, to the classical school; foremost in that at present in England, is Mr. Charles Hallé, an artist, who is perhaps better known there than elsewhere. I know not whether he is French, as his name would indicate, but he is plain and unassuming in appearance, looking more English than anything else. He has hosts of admirers; I am only sorry I do not agree with them as well as I could wish, for he is unfailingly correct and perfectly orthodox in his treatment of every thing he does; but it impressed me with a sense of something wanting—fire, vigor or something similar that I could ill dispense with; still, he is doubtless an excellent model for an aspiring genius or an ordinary student, which is more than could be said of many.

I heard some time ago that Mme. Essipoff had delighted the New Yorkers, and it is not to be wondered at, for she is so charming and so excellent an *artiste*, that she succeeded in captivating the London audiences and that is saying a great deal, for I verily believe they are the coolest in the world until they get "thawed out." Mme. Essipoff's playing is extremely neat, correct and elegant, and if not quite so vigorous as that of some ladies I have heard,—Mlle. Mehlig, for instance,—still it seemed quite as good in other respects. Besides, she is so very graceful, pretty and unassuming, that it is quite a pleasure to look at her. Mlles. Mehlig, Krebs and Mme. Essipoff were all three playing in London about the same time, and it was quite funny to see how puzzled the public-amateur and professional-seemed to be, to know which was the best; it certainly was difficult to tell and appeared to depend entirely on the listener's taste; perhaps Mlles. Krebs and Mehlig had the most power, and Mme. Essipoff the most elegance and grace.

I hardly know the reason, but I liked Alfred Jaell's playing very much, he is doubtless very correct, but he has such an odd, little way of his own, treating his work as if it were the merest *bagatelle*, letting the notes in florid passages ripple so pleasantly and afterwards getting rid of a difficult or vigorous part with a little air of triumph, as if to say, "There! perhaps you thought I could not do it." Indeed he did not look to me like a very powerful man, being rather short and stout, of about fifty years of age; he has plump, white little hands, very like a lady's, but not like a *pianist's*, for those I have seen possess usually large and sinewy, not to say *long* hands.

The name of Tito Mattei may be known to

your readers better as the composer of an Italian song, "Non é ver," than as a pianist; by-the-way, I have heard, on doubtful authority, that his real name is Titus Matthew; however, it does not matter much, "a rose by any other name, etc.," and though M. Mattei is not exactly a rose, still he is a great favorite with those who frequent the hundred and fifty (or thereabouts) morning concerts, which always begin at two or three o'clock in the afternoon, during the season in London. His style is very much his own, like the music he plays, very fanciful and elegant and agreeable to listen to, when one is not in too classical a mood. I heard him play some things of his own, including one, "Recollections of Italy," and could not help admiring it, though I did not go into ecstasies over it like some people I know.

It is now over a year since I heard a Mr. Henry Holmes play at a little semi-private affair, and although he must be in the neighborhood of seventy, it was very nice to listen to him; perhaps he never was famous, and I knew more of him as an excellent master, but his clear, precise but good and simple style of playing, seemed to carry one back to the time when Bach's works were (comparatively speaking) unknown, when pianos received more gentle treatment than they do now, for they were not so common; and when it was the height of one's ambition to play anything as the composer intended it to be done. I wish Mr. Holmes would write his recollections; they would indeed be interesting, for he has been student and professor at the Royal Academy for over half a century and must have known Mendelssohn, Moscheles, Potter and many others.

Latterly I have noticed an immense amount of talk about the "higher development" school, and it seems a sort of axiom among the students and admirers thereof, that the more the performer "loses his head," gets temporarily delirious (I suppose) the better he plays; also, that if he interpolates what ordinary mortals call "wrong notes," which he is likely to do in the condition above referred to, these "wrong notes" are merely "original ideas." At that rate it does not matter much if an artist has or has not "original ideas" in his head; if he fails to execute correctly some of those tremendous passages with which masters of that school insist upon torturing their pupils' fingers and their listeners' ears, he will be sure to get the credit of having them.

I was never fortunate enough to hear Dr. Von Bülow, but he was undoubtedly a professor of the above-mentioned school, as also was Anton Rubinstein, "the Boanerges of the piano-forte," as the London "Daily Telegraph" called him. It was very funny to see one after another give up the hopeless task of trying to criticize him; it was equally funny to see the frantic efforts of every one to hear him; but the most amusing part was to hear the different opinions of all sorts of people. I knew ladies who were ready to

burst into tears while he was playing and afterwards were as ready to quarrel with those who did not feel as they did; I knew gentlemen of high standing in the musical profession who loaded him with praises and compliments to his face, and who, I am sure, when he was gone, would smile in a pitying way when his name was mentioned, and speak of a harmless (except to pianos) lunatic, than whom they really could do much better if they chose.

As for myself, I felt free from prejudice, tried and succeeded in keeping myself also free from excitement, and strove to catch and remember the peculiarities of his playing. I never could have believed, if I had not seen and heard, that one man could make an ordinary grand piano sound like five. The depth of tone was something extraordinary; but what surprised me quite as much was, that after thundering on at a terrific rate, he would suddenly calm down to the lightest and most delicate *pianissimo*; then, soon after, he would fairly sing a passage, very sweetly and charmingly; I never knew so much variety could proceed from mortal fingers. Those who knew the piece better than I (one of Mendelssohn's concertos, I forget which) said he made several mistakes and occasionally forgot himself, floundered about a little, but came up all right. I happened to sit close to one of the trumpeters in the crowded orchestra and heard him remark in an awe-struck whisper at the end of a gigantic *cadenza*, "By Jove! that man knows how to compose, that was wonderful!" Rubinstein seemed to have worked so hard, that when he finished he appeared to have just enough strength to get down from the platform; some of my friends that sat close to him, told me afterwards that as he played, the drops of perspiration fell on the polished part of the piano-forte like rain. I could not guess anywhere near his age, for his face is smooth and I think it always makes a man look younger than he really is. He is rather heavily-built, with a great head, covered with long hair, that comes dangling round his face as he plays; his features are coarse, and the prevailing air of expression is a stern and determined appearance, which is very remarkable. He speaks English badly, and seems more bothered by applause than most artists, who, on the contrary, never seem to get enough of it. I will mention other artists hereafter.

Yours truly,

LITA FARRAR.

San Francisco, Jan. 1877.

A FLASH of lightning was seen to strike a flock of wild geese at St. Louis the other day, and one of them fell to the ground. On being picked up the goose was found to have a scared and burnt hole extending from the back down through the body, there being no question but that the electric bolt passed through the flying bird. The feathers were somewhat singed.

SHERMAN & HYDE'S MUSICAL REVIEW.

For the Musical Review.]

WHAT IS PLEASURE.

BY JUANITA DE C. STENDER.

Tell me what is earthly pleasure?
Has the human heart defined
If it be a real treasure,
Or a meteor of the mind?
Touched by grief its charms are severed,
And its glories cease to shine,
As Venetian glass is shivered
By a drop of poisoned wine.

Ask the school boy, what is pleasure?
When a week's long task is done,
And he saunters home at leisure
With a heart brim full of fun.
He will tell thee, 'tis in dying
Kites upon a summer day,
Blowing bubbles, or in lying
On a stack of new-mown hay.

But when his red cheek is paling
'Neath a master's eyes in fear,
'Neath the lash his fair form quailing,
Yet too proud to shed a tear,
He will tell thee 'tis in sadness
Of that dark embittered hour,
Hope is all the school-boy's gladness—
Hope of manhood—and of power!

Ask young lovers who are weeping
Fancied chains of lasting bliss,
They will tell thee, 'tis in giving
And receiving love's first kiss;
But when time has dimmed the brightness
Of love's fair ethereal glow,
When the heart has lost its lightness
And life's wine is dark with dross—

They will tell thee, worldly pleasures
To a sated fancy seem,
But a freight of airy treasures
Wrecked upon none's joyous stream;
Or, as bright balloons sent burning
To the clouds in childish mirth,
From their airy course returning
Blackened ashes to the earth.

Go, ask manhood's wild ambition,
In his eager search for fame,
He will answer, "Joy's fruition"
Is to win a deathless name,
But those hopes perchance may wither
And another win the crown,
While he vainly strives to gather
One frail blossom of renown.

Then in bitterness of sorrow,
He will echo, "Where is joy?
Here to-day and gone to-morrow,
'Tis a worthless gilded toy!"
Rising but on public favor,
Gilded by the public smile,
And beneath that shining cover,
Hollow as a heart of guile.

Ask the heart of some young mother,
When her wealth of hope and joy
Rests with one on earth, whose brother
Is a bright-winged angel-boy,
There upon the wells of gladness
Full dim shadows from above,
And soft echoes tell the sadness
Of a mother's sacred love!

Ask the Christian, who has gathered
Pleasure's bloom in early years,
And lived on to see it withered
Mourning o'er the dust in tears—
He will answer, "Graft thy pleasure
Early on some heavenly tree,
That shall yield abundant treasure
Here—and in eternity!"

Wandering from the paths of duty,
Breathe once more thy infant prayer,
And religion's early beauty
Shall return to bless thee there.
If a mother's gentle teaching,
Be thy memory's vespers chime,
Thou wilt need no sterner preaching
In thy manhood's golden prime.

San Francisco, January 1877.

MUSICAL ITEMS.

—Dom Pedro invites Gilmore to visit Brazil.

—The opera house at Constantinople has closed.

—Miss Emma Abbott has arrived in New York.

—Mme. Pauline Lucca sings at the Monnaie this season.

—The celebrated Italian *impressario*, Sig. Scalaberni, is seriously ill.

—Mme. Patti is not going to be divorced; she is just a little bit too fond of her husband.

—At the concert of the 2nd inst., a concertino for trombone, by Ferdinand David, was played.

—Signor Bonetti has returned to London after his *tournee* in France with Mme. Adeline Patti.

—M. Charles Lecocq's comic opera, "Kosiki," will shortly be performed at various theatres in Italy.

—Raff's new symphony "In the Alps" was hissed down at the Leipzig Gewandhaus Concert, on the 26th ult.

—Mlle. Mauduit will shortly return to Paris, from St. Petersburg. The climate of the latter capital does not agree with her.

—M. Padeloup has issued an appeal to French amateurs with regard to the recent hissing of Wagner's music at his concerts.

—At the parish church of St. Cecile, M. Gounod conducted his new Messe du Sacre Cœur de Jesus, for four voices and orchestra.

—Mrs. Rosewald, the wife of Prof. Rosewald, of Baltimore, recently sustained the part of Mignon in Detroit with considerable success.

—M. Faure has happily recovered from his illness, and made his *rentree* in his concerts with great success at Bordeaux last Sunday.

—Miss Drasdil sang at the funeral of the poor actors, Murdoch and Burroughs, lost in the Brooklyn fire, and made everybody cry by her pathos.

—Herr Von Flotow's new opera, "La Fleur de Harlem," first produced at Turin, will be performed this winter at the Paris Opera Comique.

—The *Mæstro* de Giosa is engaged in scoring a new opera bouffe entitled *Rabagas*.—Whether this is Sardou's famous work, and who has librettized it, remains to be ascertained.

—In consequence of a severe accident to the well-known French tenor, A. Capoul, the first performance of "Paul et Virginie" at the Theatre Lyrique has been postponed.

—Mlle. Gerster will go to Berlin in the early part of next year to sing at the Royal Opera House. In April she will visit Pesth, and appear with the Italian company in "Hamlet," "Faust," "Mignon," and "Lucia."

—Ditson & Co., have in press, and will soon issue the following musical work: Biographical Sketches of Eminent Musical Composers, arranged in Chronological order, by Madame L. R. Urbino, including sketches of Mendelssohn, Beethoven, Mozart, Handel, Bach, Haydn, and all other musical celebrities.

—Mme. Alboni, who was not very young when she married the Count Pepoli, who after ten years' marriage went into a lunatic asylum, where at last he died, mourned her husband for more than ten years, and has at last made up her mind to marry again.—Captain Werdez is the happy bridegroom of the inexperienced bride.

—The next Cincinnati Musical Festival will be held in 1878, at which time it is expected that the new music hall will be finished. It was originally intended to have this third of the series of festivals occur next May, but it is considered best to await the opening of the music hall. The works already adopted for the inauguration are the "Messiah" and Liszt's "Messo Solemnis." The festival of 1878 will mark an era in America's musical history.

—The London Musical World parodies as follows, Barry Cornwall's lines on "The Sea," and suggests that they represent the feelings of certain high tenor singers:

"The C! the C! the high chest C!
It's lodging, meet, and drink to me.
On every stage, where'er I'm found,
You're certain to hear this magic sound.
To gods above and pit below,
To tip that C I'm far from slow;
And all shall bow and yield to me,
As long as I sing my high chest C!"

—M. Edouard Batiste, one of the oldest Professors at the Paris Conservatory, died suddenly on the 9th inst. He was born in 1820, and for a time was a Page of the Chapel under Charles X. After 1830, he was sent to the Conservatory, where he studied solfeggio, harmony, the organ, counterpoint and fugue. He was a pupil of Halevy's.—In 1836 he was nominated a professor so that he held that position for forty years. For more than half the time, he was organist at the church of Saint-Eustache. He belonged to an artistic family. His father was a favorite member of the Theatre-Francaise, and his nephew is M. Leo Delibes.

—The French continue making fun of Wagner's new opera, and the two following stories, from Paris papers, give a fairidea of what is thought of it by the Parisian critics. Scene on the Boulevard, two friends meet each other—"How are you, old fellow?"—says one. "What did you say?" "I say, how are you!" "Talk louder, I can't hear!" "Why, what has happened to you, old man, since I saw you?" "Oh, I have been to Bayreuth, to hear Wagner's opera." A ticket speculator offers a gentleman a seat for the first representation of Wagner's opera for fifty francs, the latter says: "Fifty francs?" Why that's very dear." "Oh, not at all, when you remember it is the best seat in the theatre." "How so?" "It's near the door."—*Orpheus.*

SHERMAN & HYDE'S MUSICAL REVIEW.

—Madame Pauline Lucca has consented to return to England next season to sing at the Royal Italian Opera.

—One of the few songs that are destined to become popular was laid before us recently. The title, "Yes, my Darling, ever kind," is an attractive one, and the song is good.

—The wives of great musical composers seem to be very unmusical. Madame Offenbach detests music; Madame Verdi never goes to the opera; Madame Gounod is a devout member of the church and thinks her husband did very wrong to compose anything for the stage.

—The distinguished Russian pianist, Mme. Annette Essipoff, is a native of St. Petersburg, and studied the piano-forte in the Conservatory in that city, during Anton Rubinstein's directorship. She plays the best works of Bach, Handel and Chopin, and like a true artist delivers all from memory. Being a Russian, she is naturally well acquainted with her country's music, and it is to be hoped that she will also perform some compositions here that will increase our knowledge of its national characteristics. A repetition of Rubinstein's piano-forte Concerto in D minor would possibly be listened to with great gratification, especially if Mme. Essipoff plays it in such a manner as to keep up her reputation for fire, brilliancy and extraordinary vigor as a pianist. Cossack music should be made known to Americans as well as Hungarian, and that of other nations. It will enlarge our conceptions of this universal art and cannot fail to be interesting.—*Orpheus*.

—In a letter from Leipsic, to one of our Eastern Exchanges, Mrs. Jane Swissholm says: When we come to draw the line between the social conditions of the upper classes of German and American women, there is something to be said on both sides. A woman has no temptation to go to the opera for personal display. She cannot excite envy with her fancy hat, for this would interfere with the rights of the people who sit behind her and want to see the stage.—She must wear nothing conspicuous, and must not, by word, look or act, call attention to herself. There must be no flirting of fans or kerchiefs, no sly glances, no flutter, or giggle, or display of a desire to be seen by strangers, on peril of life. A woman who would behave in an evening entertainment here as I have seen hundreds do in Chicago, Pittsburg, and other American cities and towns, would be irretrievably lost in reputation; the father or mother who undertake to conduct a girl home from an opera where she had recognized the glance of a stranger, would be apt to need the assistance of a police officer. Whereas a girl who goes to witness the performance may give it the closest attention, exchange salutations with all her friends, go from one part of the house to the other to do it, and walk home.

MISCELLANEOUS ITEMS.

HENRY PALMER, of Jarrett & Palmer, generously presented E. A. Marshall the ex-manager, who is now residing in poor circumstances in Philadelphia, with seventy-five dollars, and gave fifty dollars to Mlle. Venturoli, the paralyzed danseuse, also of that city. That's a pleasant way to begin the new year.

THE aged Senator Christiancy did not bring his young wife to Washington this Winter, and this is what happened to him: On the cars \$300 and the check for his baggage were stolen from his pocket. On arriving in Washington he learned that the check had enabled the thieves to steal his trunk, containing his wardrobe and all the funds he had brought with him. He drew a month's pay in advance, and that night burglars took it and his watch.—*N. Y. Sun*.

THERE is a story which, whether true or false, is told of the American marksman at the Olympic Theatre. While in America he was hailed before a judge, to answer to the charge of assisting at a dangerous exhibition. He pleaded that in consequence of the exactness of his aim there was no element of danger in the performance. "How will you prove that to me?" said the judge, to whom Mr. Frayne innocently made answer: "Say, you just put an apple on the top of that ugly old head of yours; then hand me my rifle, and you'll durned soon find a stream of fresh cider running all down your judicial cheek. No, sir! There's no danger!"

A NOVEL match of cricket was played in May, 1827, for a considerable sum, on Harefield Common, near Rickmansworth. The match was between two gentlemen of Middlesex and Mr. Francis Trumper, farmer, at Harefield, with the help of a thoroughbred sheep dog. In the first innings the two gentlemen got three runs, and Mr. Trumper three for himself and two for his dog. In the second innings the two gentlemen again got three runs and Mr. Trumper, then going in and getting two runs, beat the two gentlemen, leaving two wickets standing. Before the game began, the odds were five to one against Mr. Trumper and his canine partner, but after the first innings bets were so altered that four to one were laid upon Trumper and his dog. The dog always stood near his master when he was going to bowl, and the moment the ball was hit he kept his eye upon it, and started off after it with speed, and on his master running up to the wicket, the dog would carry the ball in his mouth, and put it into his master's hand with such wonderful quickness that the gentlemen found it very difficult to get a run even from a very long hit. The money lost and won on the occasion was considerable, as a great number of gentlemen came from Uxbridge and the neighboring towns and villages to see so extraordinary a game.

STILL ANOTHER HOTEL.—The genial Bob Tiffany and wife went to the Palace Hotel to call on Mr. and Mrs. Edwin Adams, shortly after their return from Australia. They were shown up in the elevator by one of the distinguished colored 'gemmon' who honor that hotel with their presence; and when arriving on the 4th floor, they found that the tragedian and his wife had left, Mr. Tiffany requested the waiter to ask by the speaking-tube leading to the office, where the party had removed to, when up came through the pipe the words: "Gone to the 'Nucleus,' corner of 3rd and Market." Which the darkey translated, "Gone to the Mucilage Hotel over the market."

SOME one, writing from Genoa on Thursday, has sent an account of an alarming scene the previous night in the Andrea Doria Theatre in that city. He says:—The huge chandelier had been lighted, as usual, above the sliding roof; and this roof having receded right and left, to admit of the descent of the mountain of light, all eyes were turned upwards to notice its graduated fall—always an object of admiration and excitement—when an unusual rattling of the glasses, and a more than ordinarily speedy start struck the people below with terror, and they rushed frantically screaming from their seats. Short as was this warning, it was happily sufficient; but the spectators had scarcely time to look around ere the ponderous mass was landed in their just vacated stalls, now crushed into firewood. That no one was injured, not to say killed, is indeed a miracle. The performance did not take place afterwards.

THE SAN FRANCISCO LADIES' ORCHESTRA.

EDITOR REVIEW:

The organization of this orchestra will be at once proceeded with, and pupils wishing to join are requested to leave their names at Sherman & Hyde's, cor. Kearny and Sutter Streets, before March 1st, next. First class instruments of equal pitch and tone will be furnished to each member, free of charge, and as an inducement to preserve and remain permanently in the band, the instrument on which the pupil plays will be presented to her at the end of 12 months, but must be returned to me, if she desires, from any cause whatever, to leave the organization before that time. All music and other concomitants will be furnished at my expense. Terms, \$50.00 admission fee, and \$5.00 per month for tuition, which entitles each pupil to one half hour of private instruction per week, besides the class instruction. After the first year, no fees will be charged, except to those who wish to continue their private lessons.

CHARLES J. J. SMITH.

THE "Musical Review," as an advertising medium, is second to none on the Pacific coast, as it finds its way into all refined families.

MISS GIULIA WARWICK.

The ordinary fate of slender houses to which Balfe's "Bohemian Girl" has been subjected at the Opera in the course of the present season was changed on Saturday when Miss Giulia Warwick, who had previously attained so great a success at the Alexandria Palace in the part of *Zerlina*, made her *debut* before a Lyceum audience as *Artine*. All parts of the house (save the dress circle) were crowded, so much so that the invitations ordinarily issued to the members of the press when an important *debut* is to be made were somehow withheld. I have little to add concerning the merits of Miss Giulia Warwick. Gifted with a high soprano voice of a full, rich, and agreeable quality, the lady has, under the careful guidance of Madame Sainton-Dolby and Signor Manuel Garcia, been trained an excellent vocalist.—Her stage instruction has been the care of that accomplished instructress, Mme. Georges Jacobi, and Miss Warwick, who boasts of an excellent stage presence, and is obviously one of Nature's actresses, certainly does credit to her professors. In her hands *Artine* became the warm and trustful gipsy maiden of the story, loving with all the passion of her ardent nature. There was no half-heartedness about her impersonation of the character, there was none of that art which, in other hands, it is often so painfully obvious has been practised before the looking-glass. Her dialogue was admirably spoken, and the charmingly natural and unaffected style of the clever young lady fairly captivated an unusually aristocratic and decidedly critical audience. That Miss Warwick has faults is true, but they are the mere faults of youth, which age and extended experience may be trusted to rectify. The people, cold at first, as could only be expected from a critical audience assembled to judge a *debutante*, soon warmed to enthusiasm; the "Marble Halls" ballad was encored, and at the end of the second act Miss Warwick had to submit to a genuine ovation. After the second act, the entire orchestra (always the most critical judges of an operatic vocalist's powers), for the first time this season, rose to their feet and, from Mr. Carrodus downwards, cheered and applauded the clever young soprano who, friendless, and without sound of trumpet, had come before a strange audience to make her *debut*. Such a scene is no ordinary one, and the last time we have witnessed it in the case of a *debutante*, was on the occasion of the first appearance of Mdle. Chaupy at Her Majesty's Opera, in 1875. The rest of the cast was a familiar one; Miss Yorke charmed the audience by an excellent delivery of the interpolated ballad in the second act, Mr. Celli, despite obvious illness, gained his accustomed applause for his impersonation of *Arnim*, Mr. Turner was the *Thaddeus*, and Mr. Ansley Cook was, as usual, a popular *Devils' hoof*. But the chief interest of the evening centered, of course, in the *Artine*, and Miss Giulia Warwick fairly carried off the honors as the most successful *debutante* of the present opera season.—*London Figaro*.

A FAIRY STORY.

From a new English work on "Musical Fairies and their Kinsfolk," we quote the following little fairy tale which is further interesting from the identity of its chief incident with one in Wagner's "Tannhauser." A clergyman in Sweden riding one evening over a bridge, heard most delightful sounds of some stringed instrument. He looked about, and saw on the surface of the water a youth wearing a little red cap, and with golden hair, long and wavy, which streamed over his shoulders. In his hand he held a golden harp. The clergyman knew at once that this must be a Neck (water-spirit); he therefore, in his zeal, called out to him: "How canst thou play so cheerfully on thy harp? As likely is this dry staff which I am carrying in my hand to bud and blossom, as that thou shouldst inherit eternal life!" The unhappy Neck sorrowfully threw his golden harp into the stream, and sat down on the water, weeping most piteously. The clergyman spurred his horse, and continued on his way. But he had not proceeded far, when, to his great surprise, he saw that his old walking-staff began to put forth leaves; and soon there appeared between them flowers more beautiful than he had ever seen. This he understood to be a sign from heaven that he should teach the consoling doctrine of reconciliation in a more liberal spirit than he had hitherto done. So he hastened directly back to the Neck, who was still sitting on the water sorrowfully complaining; and showing him the green staff, he said: "Dost thou see, now my old staff is budding and blossoming, like a young plant in a garden of roses? Thus also blossoms hope in the hearts of all created beings, for their Redeemer liveth!" Consoled, the Neck took up again his golden harp, and heavenly sounds of joy resounded far over the water the whole night long, and many people heard them along the banks of the stream. It will, perhaps, interest our readers to learn that the name "Neck," which appears in the above story, is said to be the origin of the term "Old Nick," which is used with quite another meaning.

ARTEMUS WARD'S SERENADE.

Things in our town is workin'. The canal-boat, "Lucy Ann" called in here the other day, and reported all quiet on the Wabash. The "Lucy Ann" has adopted a new style of Binnakle light, in the shape of a red-head who sits over the compass. It works well. The artist I spoke about last has returned to Philadelphia. Before he left, I took his lily-white hand in mine, I suggested to him that if he could induce the citizens of Philadelphia to believe it would be a good idea to have white window shutters on their houses, and white door stones, he might make a fortune. "It's a novelty," I added, "and may startle 'em at first, but they may conclud to adopt it." As several of our public men are constantly being surprised with serenades, I concluded I'd be surprised in the same way, so I made arrangements accordingly. I asked the Brass band how much they'd take to take me entirely by surprise with a serenade. They said they'd overwhelm me with an unexpected honor for seven dollars, which I expected. I wrote out my impromptu speech several days beforehand, being very careful to expunge all ingratitude, and payin' partic'lar attention to the punktuation. It was, if I may say without

egitism, a manly effort; but, alars I never delivered it, as the sequel will show you. I paced up and down the kitchen speakin' my piece over, so as to be entirely perfect. My bloomin' young daughter bothered me summat by singin'. "Why do summer roses fade?" "Because," said I, arter hearin' her sing it about fourteen times, "because it's their biz! Let 'em fade." "Betsy," said I, peasin' in the middle of the room and lettin' my eagle eye wander from the manuscript; "Betsy, on the night of this here serenade, I desires you to appear at the window dressed in white and wave a lily-white handkerchief." "D'yehear?" "If I appear," said that remarkable female, "I shall wave a jilly white bucket of bilin' hot water, and somebody will be scalded. One bald headed old fool will get his share." She referred to her husband. No doubt about it in my mind. But for fear she might exasperate me I said nothin'. The expected night cum. At 9 o'clock precisely there was sounds of footsteps in the yard, and the band struck up a lively air, which when they did finish it, there was cries of Ward! Ward! I stepped out on to the portico. A brief glance showed me that the assemblage was summat mixed. There was a great many ragged boys, and there was quite a number of grown up persons evidently under the influence of the intoxicatin' bole. The band was also drunk. Dr. Schwazey, who was holdin' up a post, seemed to be partic'lar drunk—so much so that it had got into his spectacles, which were staggerin' wildly over his nose. But I was in for it, and I commenced: "Feller Citizens: For this unexpected honor—"

Leader of the band.—Will you give us onr money now or wait till you get through? To this painful and disgustin' interruption I paid no attention. "—for this unexpected honor I thank you."

Leader of the band.—But you said you'd give us seven dollars if we'd play two choruses.

Again I didn't notice him, but resumed as follows: "I say thank you, warmly. When I look at the crowd of true Americans, my heart swells—"

Dr. Schwazey.—So do I!

A voice.—We all do!

"—my heart swells—"

A voice.—Three cheers for the swell.

"We live," said I, "in troublesome times, but I hope we shall again resume our former proud position, and shall go/on in our glorious career!"

Dr. Schwazey.—I'm willing for one to go on in a glorious career. Will you join me, fellow citizens, in a glorious career? What wages does a man get for a glorious career, when he finds himself?

"Dr. Schwazey," said I sternly, "you are drunk. You're disturbin' the meetin'."

Dr. S.—Have you a banquet spread in the house? I should like a rhyossyros on the half shell, or a hipopotamus on toast, or horse and wagon roasted whole. Anything that's handy. Don't put yourself out on my account.

At this pint the band begun to make hid-yous noises with their brass horns, and a exceedingly ragged boy wanted to know if there wasn't to be some wittles afore the concern broke up? I didn't exactly know what to do, and was jist on the pint of doin' it, when a upper window suddenly opened and a stream of hot water was bro't to bear on the disorderly crowd, who took the hint and retired at once.

When I am taken by surprise with another serenade, I shall, among other arrangements, have a respectful company on hand. So no more from me to-day. When this you see, remember me.

SHERMAN & HYDE'S MUSICAL REVIEW.

SCHNEIDER'S NEW YEAR RESOLVES.

BY CHARLES F. ADAMS.

Der boor Old Year have hobbled out,
Mit legs a-kinder shaky, veak;
Und in der leetle New Year jumps,
Mit blenty noise and blenty cheek.

Und bein' so as 't is der time
Der new year to begin all new,
I'm goin' to turr a grate big leaf,
Und dis is what I'm goin' to do:

I'll eat me too much beer no more,
Nor touch der festive whiskey-shkin;
I'll say goot-by to bright Rhine vine,
Und look quite mad at milk und gin.

When all der boys are svillin' down
Der rosy beer, I'll shook my head,
Und, mit my gonscience werry proud,
I'll gobble vater down instead.

I'll not shstay outtill vonce o'clock,
Und come home mit a bustin' head,
So soon der clock shtrikes half-bast eight,
I grawl me gently on der ped.

I'll schwear no more those big bad vordts
Vich make a feller go to—vell,
You know der blace where blazes bloom,
So 'a'n't no use for me to tell.

I'll schmoke no more; for, uf I'm goin'
To be goot, I'll be awful goot,

I'll eat no more tobagger, too;
I'll chew, inshtead, soft shticks of vood.

I'll shert me new in eferyding.
Und mit grate sense my prain vill fill:
I'll stick me tight to efery rule,—
At least I kinder hope I vill.

MISS MINNIE WALTON.—An occasional correspondent, now in Egypt, informs a contemporary that the recent passengers by the *Khedive* were singularly fortunate in having on board with them Miss Minnie Walton and Mr. Lytton E. Sothern, both lately connected with the Haymarket Theatre, and on their way to fulfil engagements in Melbourne. They quickly improved the occasion by organising a series of dramatic performances, the first of which took place the night before entering the Suez Canal, the plays being *Who Speaks First?* and *Twenty Minutes with a Tiger*, both of which were received with unbounded applause. Miss Walton and Mr. Sothern acted in the latter piece, and, as theatrical critics would say, fully sustained the reputation they had acquired on the London boards. Their coadjutors among the passengers, stimulated by their example and guided by their experience, one and all exerted themselves to the utmost, and succeeded in earning their full share of the plaudits. The prologue being specially written for the occasion, and the scenery painted by an artist lately on the staff of the *Graphic*, gave a finish to the entertainment such as is seldom found anywhere but in a first-class theatre.

THE Complimentary Benefit to Mr. Edwin Adams will be a brilliant affair.

THE talented writer of the "Dramatic Clippings," in the *Atta* of this city, may yet be known to fame as the "Jane Eyre" of the Pacific Coast.

MENDELSSOHN'S EARLY LIFE.

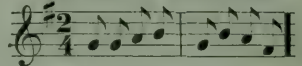
Lives of great men are so often stories of struggle and conflict, that it is a relief to know that one genius was welcomed to this earth by loving friends in a happy home.—This loved one was Felix Mendelssohn Barthody. He was born at Hamburg on the 3d of February, 1809. In a few years the family moved to Berlin, which was afterwards their home. It was a rare family. The father was a man of truest kindness and soundest judgment. The mother was not only heiress of the noble and wealthy family of Barthody, but was a woman of the highest intellectual endowments. Fanny, the eldest child, was the playmate and constant companion of her brother Felix. Rebecca, who looked like Felix, used to study with him in later years. Paul was the youngest. Fanny was a wonderful musician, and she and Felix began to sing and play almost before they could speak.

When Felix was six years old their mother thought them sufficiently advanced in music to require regular instruction from the best of teachers. So Zelter was appointed to instruct them in musical composition, and Berger gave them lessons on the piano. Felix gave his first concert, in Berlin, when he was eight years old, and the next year he and his father went to Paris. After this he wrote music for different instruments. Zelter was so proud of him that he took him to Weimar to introduce him to Goethe, who said Felix produced his last quartette to the astonishment of every one. This audible and intelligible dedication pleased him much. Goethe remained his friend and admirer till death.

About this time Moscheles and Hummel came to Berlin, and were invited to visit the Mendelssohns. It was a rich treat to the boy to hear such musicians. Moscheles was invited to teach Fanny and Felix, and from this time the strong and life-enduring friendship between Moscheles and Mendelssohn began. In the year 1825 Mendelssohn and his father visited Paris, when Cherubini, at that time the musical authority, advised Mendelssohn to devote his life to music.

Among the many pieces that he composed in those early days, is a Caprice which his brother and sisters called *Absurdite*, and the much admired Overture to Midsummer Night's Dream, which was played for the first time, by himself and Fanny, when he was seventeen. He was a famous gymnast, a fine rider and a brave swimmer. He also had an artist's eye, and his sketches are said to be worthy an artist's pencil. He was also a fine classical scholar, and some of his elegant translations are still preserved. One from Terence was admired by Goethe. He completed the University course when eighteen. After this he went to London, to visit Moscheles, and then visited Scotland and the Hebrides, which suggested new themes for musical composition.

YANKEE DOODLE



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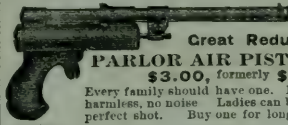
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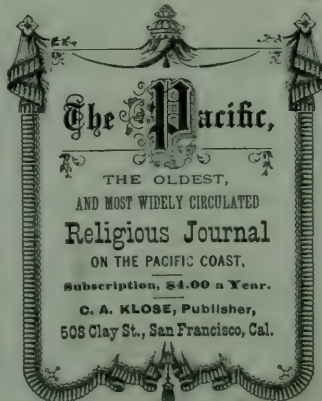
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Musical Review.

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THE OLD STREET SINGER.

Who would believe me, should I vow
That I was lovely, long ago?
A rosy cheek, a voice to speak
Or sing with, clear and sweet and low,
Bright eyes as blue through clouds of hair
Were mine when I was young and fair.

The rich and great I sang before,
I sang at many a cottage door;
Of love's delight, of soldier's might,
I sang,—of pleasure o'er and o'er.
They said my voice was rich and rare,
They said my face was young and fair.

I never thought of hearts that bleed,
I never thought of bitter need,
Of withered youth, of banished ruth,
Of listeners cold who take no heed
Of tears and parting, death, despair,
Who thinks of these when young and fair?

Of bliss or woe my song may be,
Now no man lists my minstrelsy.
I wander on, voice, beauty, gone,
Of mine old self the mockery;
Who soothes my grief, who grants my prayer,
Now I am neither young nor fair?

FANNY RAYMOND RITTER.

THE POOR MUSICIAN.

One beautiful summer day there was a great festival in the large park at Vienna. This park is called by the people the Prater. It is full of lovely trees, splendid walks, and little rustic pleasure houses. At the time of which I am speaking, there were people there, some old, and many strangers, too. And all those who were there enjoyed such a scene as they had probably never beheld before.

Be that as it may, the Prater was almost covered with the crowds of people. Among the number were the organ-grinders, beggars, and girls who played on harps. There stood an old musician. He had once been a soldier, but his pension was not enough to live on. Still he didn't like to beg. Therefore, on this particular festival day, he took his old violin and played under an old tree in the park. He had a good faithful dog with him, which lay at his feet, and held an old hat in his mouth, so that passers-by might cast their coin into it for the old man.

On the day of the festival which I have now mentioned, the dog sat before him with the old hat. Many people went by and heard the old musician playing, but they did not throw much in. I wonder the people did not give him more, for he was truly a pitiable object. His face was covered with scars received in his country's battles, and he wore a long gray coat, that he had kept ever since he had been in the army. He even had his old sword by his

side, and would not consent to walk the streets without his trusty friend with him. He had only three fingers on his right hand, so he had to hold his violin bow with those. A bullet had taken off the two others, and almost at the same time a cannon ball had taken off his left leg. The last money he had, had been spent in buying new strings to his violin, and he was now playing with all his strength, the old marches he had so often heard when a boy with his father.

He looked sad enough as he saw the multitude pass by in their strength, youth and beauty, but whenever they laughed it was like a dagger to his soul, for he felt that on that very evening he would have to go to bed supperless, hungry as he was, and lie on a straw couch in a little garret room. His old dog was better off, for he had found a bone here and there to satisfy his hunger.

It was late in the afternoon—his hopes were like the sun, they were both going down together. He placed his old violin down by his side, and leaned against a tree. The tears streamed down his scarred cheeks. He thought that none of that giddy throng saw him, but he was much mistaken. Not far off stood a gentleman in fine clothes who had a kind heart. He listened to the old musician, and when he saw that no one gave him anything, his heart was touched with sympathy. He finally went to the dog, and looking in the hat he saw only two copper coins in it.

He then said to the old musician, "my good friend, why don't you play longer?"

"Oh!" replied the old man, "my dear sir, I cannot; my poor old arm is so tired that I cannot hold the bow; besides, I have had no dinner, and have little prospect for supper."

The old man wiped his feeble hands. The kind gentleman with whom he had talked resolved to aid him as best he could. He gave him a piece of gold, and said, "I'll pay you, if you will loan me your violin for an hour."

"Oh," said the old man, "this piece of money is worth more than half a dozen old fiddles like mine."

"Never mind," said the gentleman, "I only want to hire it for an hour."

"Very well; you can do what you will," said the owner.

The gentleman took the fiddle and the bow in his hands, and then said to the old man:

"Now, my mate, you take the money and I will play. I am quite sure the people will give us something."

Now was not that a singular musical association? They had just become acquainted,

and immediately entered into an arrangement to work together for the public. The strange gentleman began to play. His mate looked at him with great wonder; he was so stirred that he could hardly believe it was his old violin that such beautiful sounds came from. Every note was like a pearl. The first piece had not been finished before the people, observing the strange sight and hearing such wonderful music, stopped a moment in curiosity. Every one saw that the fine-looking gentleman was playing for the poor man, but none knew who he was.

By-and-by the people began to drop money into the hat, and the old dog seemed delighted to receive so many pieces of gold for his master. The circle of hearers became larger. Even the coachmen of the splendid carriages begged the people inside to stop and hear the music.

Still the money increased. Gold, silver, and copper were thrown into the hat by the old and young. The dog began to howl. What in the world could be the matter? One gentleman, as he dropped a large piece of money into the hat, had struck him on the nose, and he came very near letting the hat and money fall. But it soon became so heavy he could hold it no longer.

"Empty your hat," said the people, "and we will fill it again for you."

He pulled out an old handkerchief, and wrapping the money in it, put it into his violin bag.

The stranger kept on playing, and people cried out, "Bravo! bravo!" in great joy. He played first one tune and then another; even children seemed carried away with rapture. At last, he played that splendid song, "God bless the Emperor Francis!" All hats and caps flew off their heads, for the people loved their Emperor. The song finally came to an end. The hour was ended, and the musician handed back the violin to the old man.

"Thank you," said he. "May God bless you," and he disappeared in the crowd.

"Who is he? Who is he?" said the people. "Where does he come from?"

A person sitting in one of the coaches replied that he knew him—"It is Alexander Boucher," said he, "the great violinist. It is just like him; he saw the old man needed help, and he determined to help him the best way he could."

The people then gave three cheers for Alexander Boucher, and put money into the old man's hat. When he went home that evening he was richer than he had ever been before. When he went to his bed, he folded his hands

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and prayed that God might bless good Boucher, so that when he should grow to be an old man he might have good and kind friends.

Now, I believe there were two happy men that night in Vienna. Of course the old musician rejoiced now that he was out of want; but of more value to him than all his money was the consolation that somebody had proved a friend to him. For it does us all good to know that we have friends, even though they are of no further advantage to us. There was another one who was happy, and that was the good Alexander Boucher. How could he go to bed that night without thanking God for putting it into his heart to be kind to the old, friendless, starving soldier!—*Boston Musical Times.*

For the Review.]

GLEANINGS FROM THE MUSICAL LITERATURE OF GERMANY.

From Robert Schumann.

AFTER HEARING BEETHOVEN'S NINTH SYMPHONY.

I am like one that is blind, who, standing before the cathedral of Strasburg hears its bells but can not find the entrance.

"Who would ridicule the blind man standing before the cathedral and knowing not what to say? Only let him reverently remove his hat when the bells peal overhead."

"Love him indeed, love him heartily—but forget not that he attained to poetic freedom by the path of years of study, and reverence his never resting moral power. Seek not for that which may be abnormal in him, but go back to the foundation of his productivity. Do not demonstrate his genius with the last symphony alone, bold and prodigious as are its contents, hitherto unparalleled—you can demonstrate it as well with the first one, or with the slender Grecian one in B flat. Do not set yourself above rules which you have not thoroughly worked out. Nothing is more hazardous than that, and it enables even the most talentless to put you to shame in a moment by withdrawing the mask."

And as they had ended, the master said with deep emotion;—"And now let us waste no more words over it! Let us simply love that lofty spirit which now looks down with unspeakable love upon life, that gave him so little to enjoy. I feel that to-day we have been nearer to him than usual. A peculiar flush spreads over the heavens—whether that of sunset or sunrise, I know not. Work for the light!

YOUTHFUL PRODIGALITY.

"What I know, I toss away—I make a present of what I possess."

Of what use is it to wrap a frolicking youth in his grandfather's dressing gown and put a long pipe in his mouth, to make him more law-abiding and orderly? Better grant him his flying locks and merry garb!

MUSICAL CULTURE.

In the course of time, the sources are brought nearer together. Beethoven, for instance, did not have to study all that Mozart—nor Mozart all that Handel—nor Handel all that Palestrina had written, because each had

in turn absorbed the work of his predecessors. From one composer alone is there always something fresh for everyone to learn, and that one is *John Sebastian Bach.*

MUSIC AT MIDNIGHT.

It is related of the saintly George Herbert, the quaint old English church poet, that once in a walk to Salisbury to join a musical party, he "saw a poor man with a poorer horse," that had fallen under his load. They were both in distress and needed present help; which Mr. Herbert perceiving, put off his canonical coat and helped the poor man to unload his horse. The poor man blessed him for it, and he blessed the poor man, and like the good Samaritan, gave him money to refresh himself and his horse. Thus he left him; and coming to his musical friends at Salisbury, they began to wonder that Mr. George Herbert, who used to be so trim and neat, came into that company so soiled and discomposed. But he told them the occasion; and when one of the company said "he had disparaged himself by so dirty an employment," his answer was, "the thought of what he had done would prove music to him at midnight; and that the omission of it would have upbraided him and made discord in his conscience whenever he should pass by that place; for if I be bound to pray for all that be in distress, I am sure that I am bound, so far as it is in my power, to practice what I pray for; and let me tell you, I would not willingly pass one day of my life without comforting a soul, or showing mercy; and I praise God for this occasion." O, how many might have the anxious thoughts which often infest their midnight hour, changed into sweet music if they would only be more frequently seen with full hands and friendly words in the abodes of poverty and suffering! These are the places in which to attune one's conscience to midnight harmonies!

ARDITI.

The London *Figaro* publishes the following concerning the composer of *Il Baccio*: "Signor Luigi Arditi, the celebrated opera conductor, has taken up the baton laid down by Julien, and has for the past two years devoted his best energies to the duties of musical director of the Promenade Concerts at Covent Garden. Born July 16, 1835, at Crescentino, in Piedmont, Signor Arditi was educated as a violinist at the far-famed Conservatory of Music at Milan. He made his first *debut* as a conductor in Italy; he then went for ten years to America, and in 1857 he came to England, where he was shortly afterward appointed conductor of Her Majesty's Theatre. In 1871 he finally relinquished the post of conductor, and last year he undertook the musical direction of the Promenade Concerts at Covent Garden. In this capacity Signor Arditi first did what he could to improve the orchestra, and, thanks to his influence, many of our best instrumentalists were engaged for the season. He drilled the band to a pitch of excellence which the Promenade

Concerts had not known for many years, while well-chosen and diversified programmes further attracted the public. The Promenade Concerts are now on the point of concluding the most successful season on record, and Signor Arditi, it is understood, is again engaged to direct the orchestra next year. Signor Arditi has been decorated with the Order of the Medjidie by a former Sultan of Turkey; he has written one opera, *La Spia*, numerous songs and orchestral works, and he is recognized as a thoroughly popular musician.

"MUSICAL HINTS."

"My Piano is out of tune," remarked a lady, who was esteemed by her friends, a well educated musician. Upon examination it was discovered, that the piano was not out of tune. The lady then pointed to a key which would not readily move, complained of a jingling noise, which could be heard in playing, and finally denounced the tuner roundly for having only half done his task, inasmuch as he did not soften the tone of the piano.

Erroneous ideas like these are very common. The tuner ought to have examined the key and removed the difficulty. Let it be remembered, however, that it requires but a small obstruction to prevent a key from moving freely.—Dampness may swell the wood, a pin, a crumb of bread, an apple seed, dust even, may produce a friction, which brings about this difficulty even soon after the tuner has finished his work. A hard substance upon the sounding board may produce these jingling noises, but seldom will search have to be made for the cause outside of the instrument. If you can find nothing upon the sounding board, move the piano a foot or two, or to another part of the room, and the difficulty thereby may be overcome. Do not use your piano as a table. Put neither eatables, nor flowers, nor, as is often the case, the shawls and bonnets of your visiting friends upon it. Close it at night, and do not expose it to dampness or draught, least of all, let children make a plaything of it. The tuner should not be expected to change the tone of your piano. He merely stretches or relaxes the piano strings, giving them proper tension. The tone may be softened by loosening the covering of the hammers, but this, at best, does more harm than good. Do not ask the impossible of your tuner, by expecting him to improve the tone of your instrument, or by asking him to give a round, full tone, to a worn out piano. When should pianos be tuned? Whenever they need it. No positive time can be set. The lady, however, who complained because she was told that her piano which had been tuned two years ago, needed tuning again, was simply unreasonable. Many musicians have their pianos tuned every two months.—Some pianos need tuning oftener than others; thus new pianos generally need tuning more frequently than old ones. He who offers to tune your piano so well, that it will never be necessary to tune it again, is a cheat. Trust him not. Playing on instruments which are out of tune is injurious to pupils.

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A Wonderful Discovery.

The arrest of a number of poor coalpickers in Kansas City recently, has resulted in the discovery of a once very popular actress, who long ago drove the play-going public of London wild over her beauty and power of delineation. A railroad watchman caught a bright-eyed little girl of thirteen years filling her basket with coals from the cars of the Missouri Pacific railroad. When the child was brought before the authorities, Mrs. Caroline Whittlesey, more familiarly known as "Brighton Pearl," of the Drury Lane Theatre, appeared in her behalf, and her calm, lady-like manner, and pale, careworn face were all the eloquence required to release the little girl from the watchman's grasp. This man, to test the woman's words as to her poverty and destitution, visited her rude, unplastered hovel in the bottoms, near the railroad track. A clean but humble bed, a few chairs, a table, a number of relics of the stage, such as play-bills, portraits, etc., and a sewing machine, comprised all her earthly possessions. Mrs. Whittlesey, it appears went to Kansas City about five years ago, and has lived there since the death of her husband by her own exertions as a seamstress. When she left the stage, she did so expecting to become the wife of Lord Denbigh, with whom she went, as his wife, to Geneva and thence to Florence, where they lived in retirement for several months. On his death her claims as his wife were set aside, and having neither money nor friends she came to this country to seek a livelihood. Since the death of her husband, whom she married in Kansas, she had gradually become reduced in circumstances, and now found herself compelled to send her child to gather coals to assist in eking out the scanty support won by her needle.

WAITING.

BY J. CHANDLER MELVIN.

As I write, I am waiting at a railway station: and the subject was suggested by it.

Did it ever occur to you, dear reader, how much of waiting there is done in this world? Business men waiting in counting-rooms for interviews with each other; anxious men and women waiting in telegraph offices for despatches, which may brighten or darken all their future; physicians waiting beside their patients; criminals awaiting trial or sentence; and in many a sea-girt village, and many a sea-port town, on beach and wharf, people are waiting the return of friends who are somewhere on the treacherous deep.

Thus it is the wide world over,—the young and the old, the rich and the poor, are all waiting for something which is to come.

But how different the spirit of waiting is. Some are joyfully waiting for some choice blessing, certain of its coming, while others are waiting, with the same sense of certainty, the advent of some dark and bitter experience.—One is hopefully waiting the fulfillment of a cherished desire, while another is waiting,

heart-sick, with hope deferred. Truly, as Mrs. Whitney has so charmingly expressed it, in one of her books, "in life, there is always much more of waiting than of fulfillment."

Perhaps it is well that our earthly waiting often proves so vain, lest we should forget to wait for the grand fulfillment of our highest hopes in the great hereafter. As travelers floating down a stream await their journey's end, steadily moving onward, although so gently, at times, that the motion is imperceptible; as pilgrims, traversing the desert, see, morning after morning the same weary expanse of sand, bounded by the same horizon, and appear not to have progressed; so we hardly realize, that on the stream of life, we are steadily drifting out toward the open sea, and that, across life's desert, we are nearing the oasis of rest, on its farther verge.

Now let us wait in patience and in hope, striving, while here, to do life's duties well, not relying upon our strength, but upon that which cometh from above, trusting, through our Saviour Jesus Christ, that when we reach the end of life's journey, although our garments may be travel-stained, and our feet weary with the way, that, like the returning prodigal, we shall meet with a joyful welcome to our Father's house, and be repaid for all life's waiting.

(MUSIC & MADNESS)

In 1848, after the terrible insurrection which made of Paris a vast slaughter-house, to conceal my sadness and disgust, I went to the house of one of my friends, who was superintendent of the immense Insane Asylum in Clermont, sur Oise. He had a small organ, and was a tolerably good singer. I composed a mass, to the first performance of which we invited a few artists from Paris, and several of the most docile of the inmates of the Asylum. I was struck with the bearing of the latter, and asked my friend to repeat the experiment, and extend the number of invitations. The result was so favorable, that we were soon able to form a choir from among the patients of both sexes, who rehearsed on Saturdays the hymns and chants they were to sing on Sunday at mass. A raving lunatic (a priest) who was getting more and more intractable every day, and who often had to be put into a straight-jacket, noticed the periodical absence of some of the inmates, and exhibited curiosity to know what they were doing. The following Saturday, seeing some of his companions preparing to go to rehearsal, he expressed a desire to go with them. The doctor told him he might go, on condition that he would allow himself to be shaved and decently dressed. This was a thorny point; for he would never attend to his person, and became furious when required to dress; but to our great astonishment he consented at once. This day he not only listened to the music quietly, but was detected several times joining his voice with that of the choir. When I left Clermont, my poor old priest was one of

the most constant attendants at the rehearsals. He still has his violent periods, but they were less frequent; and when Saturday arrived he always dressed himself with care, and waited impatiently for the hour to go to chapel. —Gottschalk.

MUSICAL ITEMS.

—Lablache left, among other effects, a valuable snuff box for each day in the year. The one for leap year was the gift of Queen Victoria.

—The Boston Chorus are busy in preparing the new Oratorio, "Woman of Samaria," for public presentation, intending an early performance.

—Miss Annie Louise Cary has been engaged to sing at the Cincinnati Musical Convention in May, and after that, will make a short visit in Europe.

—Caroline Ritchings is about bringing out Bristow's oratorio of "Daniel," with the aid of amateurs. We learn it is not proposed to produce this oratorio in costume.

—Next season will be a rare musical one, with Adelina Patti, Lucca, Kellogg, Nilsson, Cary, Wachtel, Capoul, and a host of lesser lights, all visible in the firmament.

—A report is gaining credence in social circles, to the effect that there has been found in the library of the Grand Opera, in Paris, the music for a ballet, written by Mozart.

—They have a novelty in the orchestra of the Fifth Avenue Theatre, New York City, in the shape of a quartette of French horns.—They are said to attract a great deal of attention.

—Messrs. G. D. Russell & Co., the well-known music house of Boston, have recently made some extensive improvements in their establishment, thereby placing it among the foremost in the country.

—A well made violin contains more than fifty different pieces of wood, the woods being three: maple, red deal and ebony. The wood must be thoroughly seasoned, especially the red deal; and the only artist of modern times who is said to counterfeit the works of the great Italian makers—M. Villaume, of Paris, has done so mainly by the most careful selection of materials. Many a roof and panel from Swiss chalets have found their way into his workshop. Be the grain ever so good, the material must have undergone the slow action of time.

—The history of "Bonnie Doon," is certainly very queer. A good many years ago Mr. James Miller was in company with other musicians and poets, and talking about Scotch music, Miller expressed an ardent desire to write some Scotch music. Mr. Clark, by way of a joke, told him to keep to the black keys of his harpsichord and preserve some kind of rhythm, and he would infallibly write a Scotch air. Certain it is that a few days afterwards Mr. Miller produced Bonnie Doon, which, if our readers will try, can be played on the black keys alone.

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CLIPS AND CHIPS.

Hub-bub—A Boston Boy.
 Cheeky "swells"—mumps.
 A moving scene—A game of chess.
 Drawing paper—the dentist's bill.
 Paper for the roughs—sand paper.
 A taking paper—the sheriff's warrant.
 The children's favorite lap is Lapland.
 The cloth for a baker's suit is doe-skin.
 The scale for a rooster. The *crow-matic*.
 The fish most certain to be paid for—C-o-d.
 A thorn in the bush is worth two in the hand.
 Song of the fawn—Call me early, mother deer.
 A quilting party is now styled a "piece" jubilee.
 What the teamster told his horses—A tale of woe.
 Wicked profession; making light of cereous things.
 When Time shall hang up his scythe he will be no mower.
 About the most thrilling tale known is the rattlesnake's.
 People do not die often in healthy Scotch villages; only once.
 The paper having the largest circulation—the paper of tobacco.
 A druggist is not inappropriately termed the chief pillar of society.
 Why is love like a canal boat? Because it is an internal transport.
 Why are old maids the most charming of people? Because they are matchless.
 A Detroit picture dealer says the hardest work he has to do is to frame excuses.
 Why is a man who marries an heiress a lover of music? Because he marries for-tune.
 A miser grows rich by seeming poor; an extravagant man grows poor by seeming rich.
 It is rather odd that whenever a street is to be widened, a contractor is engaged to do it.
 Railways are aristocrats. They teach every man to know his own station and to stop there.
 Why is a lawyer like a sawyer? Because whichever way he turns, down must come the dust.
 Next to busy bees, bootblacks furnish the brightest example of improving the "shining hour."
 A young lady recently tried to do up her back hair with a honey comb to make it look "sweet."
 Mississippi papers, in publishing marriage notices, put the name of the victim last. Which one?
 Arkansas newspaper correspondents in the Legislature make assertions and back 'em up by saying: "I've got six bullets which says it's so."

The latest problem for civil engineers is to make one of the keys of a piano fit in the lock of a canal.

It looks funny to see a young lady with both hands in soft dough, and a mosquito on the end of her nose.

No wonder the country editor said he was puzzled in looking at ladies' hair to know which was switch.

A young lady at Princeville has sent off her lover with instructions not to return until he "means business."

What would a pig do who wished to build himself a habitation? Tie a knot in his tail and call it a pig's tie.

A new town is just started in Kansas, in which no one is to be allowed to settle who smokes or chews tobacco.

Why is a moth fluttering around a candle like a man getting off a horse? Because they are both going to a light.

It is difficult to understand why some people concern themselves about their lungs, when their lungs take air of themselves.

"Have you much fish in your bag?" asked a person of a fisherman. "Yes, there's a good eel in it," was the rather slippery reply.

It is with narrow-souled people as with narrow-necked bottles; the less they have in them, the more noise they make in pouring it out.

Punch's mental philosophy: What is mind? No matter. What is matter? Never mind. What is the nature of the soul? It is immaterial.

A Parisian gunmaker advertises "a select assortment of revolvers for those disappointed in love." Thus, an unsuccessful "pop" leads to a successful one.

A clergyman named Fiddle "respectfully declines" the degree of D. D., because, as he says, he really does not wish to be known as the Rev. Fiddle D. D.

At a certain eating house on one of the western railroads, a favorite pie is served by a buxom lass named Annie, who has accordingly been dubbed by a local wag, Pie Annie.

If small girls are waifs, are the large ones waiters? "Certainly," says a sweet sixteen; "at least the boys have the habit of applying them to their lips in sealing their vows."

An exchange makes the inquiry: If a young lady wishes a young gentleman to kiss her, what papers would she mention? No Spectators, no Observers, but as many Times as you like.

A small boy in New Haven made a sensation for a short time by quietly transferring a card bearing the words, "Take one," from a lot of hand bills in front of a store to a basket of oranges.

A jilted swain spitefully says: "Eve did not know as much as her daughters of the present day. Had they been in her place, instead of being deceived, they would have deceived the devil."

That Pittsburg girl has sent back those two barges of coal, which her father sent her as a bridal present. She says, she guesses she can make it hot enough for "hubby" without any outside help.

A poet asks, "Where are the dead, the vanished dead, who trod the earth that we now tread?"

We should say, "Of some we can truly say, 'tis well, while of others, alas, they have gone to—well, most anywhere."

A. remarked to the Court: "It is my candid opinion, Judge, you are an old fool." The Judge allowed his mildly-beaming eye to fall upon the lawyer a brief moment; then in a voice husky with suppressed tobacco juice and emotion, said: "It is my candid opinion that you are fined \$100."

A lady sitting in the same box of an opera house with a French physician was much troubled with *ennui*, and happened to gape. "Excuse me, madam," said the doctor, "I am glad you did not swallow me." "Give yourself no uneasiness," said the lady, "I am a Jewess, and never eat pork."

Rural papers severely condemn the conduct of "the hens that are standing around barnyard doors doing nothing while eggs are selling at fifty cents a dozen," and suggest that, although purely a lay question, it is one in which the clergy, on Tyndall's scientific (?) proposition, might well test the efficiency of prayer.

The following anecdote is told of Handel, the composer, who was always irritated at a faulty rendering of one of his compositions: "Having occasion to bring out one of his oratorios in a provincial town of England, he began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a great player, and so on. After a while such as were collected were gathered together in a room, and after preliminaries, Handel made his appearance, puffing, both arms full of manuscripts.

"Gentlemen, you all read manuscripts?" quoth he.

"Yes, yes," was responded from all parts of the room. "We play in the church," added an old man behind a violoncello.

"Very well, play dis," said Handel, distributing the parts. He then retired to a distant part of the room to enjoy the effect. The stumbling and blundering that ensued are said to have been indescribable. Handel's sensitive ear and impetuous spirit could no longer brook the insult, and clapping his hands to his ears he ran to the old gentleman of the violoncello, and shaking his fist furiously at the terrified man and the instrument, said: "You play in de church—very well—you may play in de church—for we read de Lord is long suffering of great kindness; you sal play in de church, but you sal not play for me;" and snatching together his manuscripts he rushed out of the room, leaving his astonished performers to draw their own conclusions."

66 INFINITA. 22

CHANSON DU COEUR.

MUSIC BY J. C. BURNAP.

Andante affettuoso

Piano introduction in 6/8 time, marked *p* and *pp a piacere*. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

p

1. What tho' the sum - mer blooms no more, what tho' the ro - ses hide a - way,
2. It is thy face, yon pear - ly cloud, It is thy voice, the frag - rant breeze,

p

mfz cres. cen.

f

all argando

Thy love can ali my joy re - store, Thou art my night, Thou art my day.
Thou art my shield when storms are loud, Thou art my star O'er rag - ing seas.

grazioso

do

f

col canto

When jeweled stars are in the sky, Thou art the dream that fills my soul,
 As in a jew - eled cas - ket fair, So in thy heart rich love doth dwell,

cautabile

mf

When sun - lit hours . . . are glid - ing by
 How . . . shall my speech . . . thy worth com - pare

cres.....

Thou art my thoughts . . . en - - rap - tured goal.
 How may my song . . . thy gra - ces tell,

cres.....

my hope my star . . . That gleams a - far . . .
my morn, my even, my earth my Hea-ven.

appassionato

all oth - er joys may go be-yond re - call all oth - er
Life's ra-diant ro - - - - - es one by one may fall Life's ra - diant

all argando *f* *ff agitato*

joys may go be-yond re - call my In - fi-
ro - - - ses one by one may fall my In - fi-

cres. *colla voce*

sempre *accelerando*

ni - - - ta my In - fi - ni - - - ta my In - fi
ni - - - ta my In - fi - ni - - - ta my In - fi

rallentando

ni - - - ta thou my all in all my In - - fi
ni - - - ta thou art all in all my In - - fi

a piacere

ni - - - ta thou my all in all . . .
ni - - - ta thou art all in all . . .

tempo

colla voce

ALL ABOARD!

GALLOP.

Composed by CHARLES E. PRATT.

INTRODUCTION.

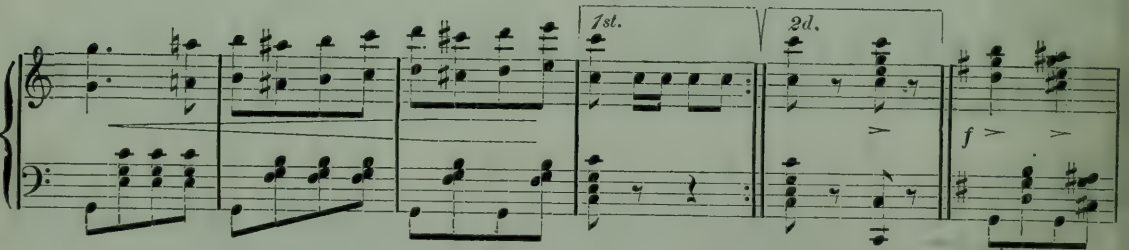
Musical notation for the Introduction, in 2/4 time. The piece begins with a piano (*f*) dynamic. The first two measures feature a melody in the right hand and a bass line in the left hand. The third measure introduces a new melody in the right hand, marked with a forte (*ff*) dynamic. The piece concludes with a final chord in the right hand.

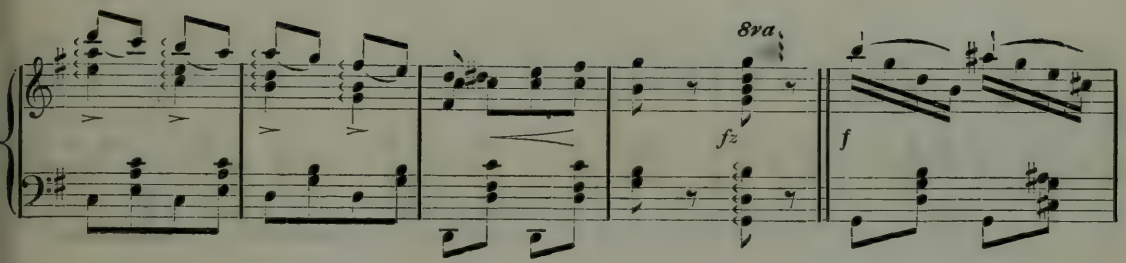
GALOP.

Musical notation for the first system of the Galop, in 2/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The first two measures feature a melody in the right hand and a bass line in the left hand. The third measure introduces a new melody in the right hand, marked with a forte (*f*) dynamic. The piece concludes with a final chord in the right hand.

Musical notation for the second system of the Galop, in 2/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The first two measures feature a melody in the right hand and a bass line in the left hand. The third measure introduces a new melody in the right hand, marked with a forte (*f*) dynamic. The piece concludes with a final chord in the right hand.

Musical notation for the third system of the Galop, in 2/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The first two measures feature a melody in the right hand and a bass line in the left hand. The third measure introduces a new melody in the right hand, marked with a forte (*f*) dynamic. The piece concludes with a final chord in the right hand.





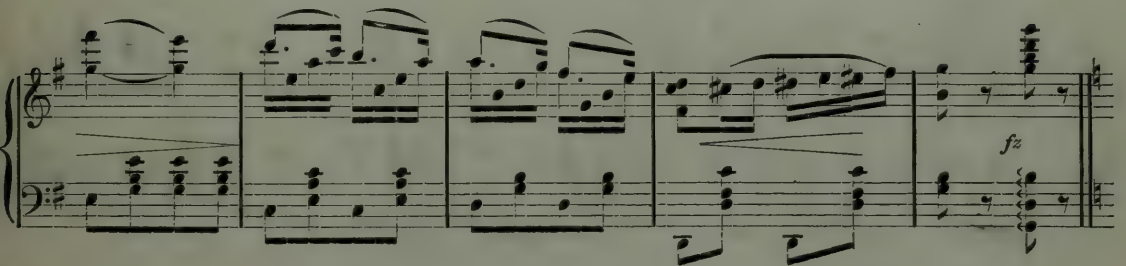
First system of musical notation. The treble staff features a melodic line with eighth notes and a final measure with a trill marked *8va*. The bass staff provides harmonic support with chords and a final measure marked *fz*. Dynamics include *f* and *fz*.



Second system of musical notation. The treble staff continues the melodic line with eighth notes and slurs. The bass staff consists of chords and moving lines. Dynamics include *f*.



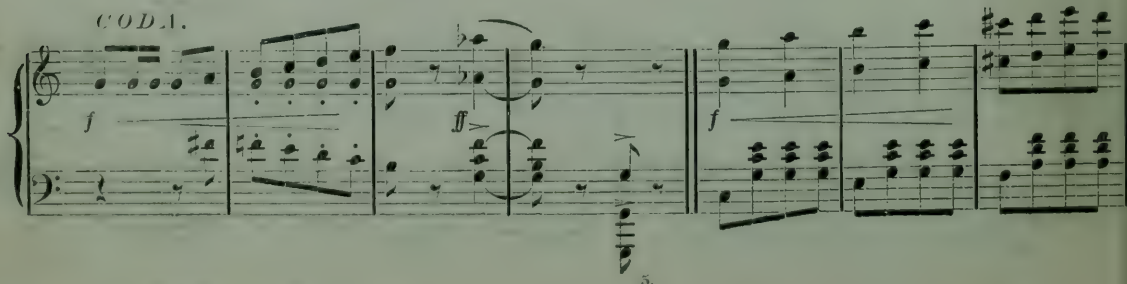
Third system of musical notation. The treble staff features a melodic line with eighth notes and slurs. The bass staff consists of chords and moving lines. Dynamics include *f*.



Fourth system of musical notation. The treble staff features a melodic line with eighth notes and slurs. The bass staff consists of chords and moving lines. Dynamics include *fz*.



Fifth system of musical notation. The treble staff features a melodic line with eighth notes and slurs, ending with a trill marked *8va*. The bass staff consists of chords and moving lines, with some triplets indicated by the number 3. Dynamics include *f*.



8va

First system of musical notation, measures 1-6. The treble clef staff features a melodic line with eighth notes and triplets, marked with an 8va (octave up) instruction. The bass clef staff provides harmonic support with chords and moving lines. A forte (f) dynamic marking is present in measure 6.

8va

Second system of musical notation, measures 7-11. The treble clef staff continues the melodic line with triplets and eighth notes, marked with an 8va instruction. The bass clef staff features chords and moving lines. A forte (f) dynamic marking is present in measure 11.

p

Third system of musical notation, measures 12-16. The treble clef staff features a melodic line with eighth notes and triplets. The bass clef staff features a melodic line with eighth notes and triplets. A piano (p) dynamic marking is present in measure 12.

f

Fourth system of musical notation, measures 17-21. The treble clef staff features a melodic line with eighth notes and triplets. The bass clef staff features a melodic line with eighth notes and triplets. A forte (f) dynamic marking is present in measure 17.

8va

fff

Fifth system of musical notation, measures 22-26. The treble clef staff features a melodic line with eighth notes and triplets, marked with an 8va instruction. The bass clef staff features a melodic line with eighth notes and triplets. A fortissimo (fff) dynamic marking is present in measure 22.

YES, MY DARLING, EVER KIND,

SONG AND CHORUS,


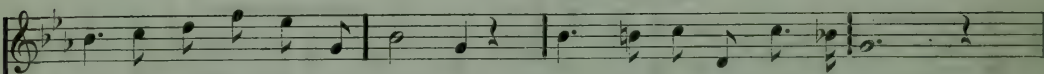
Answer to "HAVE I NOT BEEN KIND TO THEE?"

Words by Chas. W. Stayner.

Music by Jos. J. Daynes.

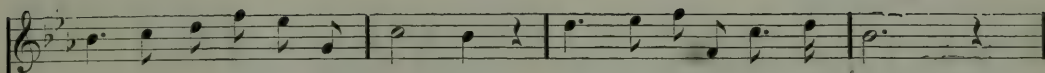
Andante.

Piano.

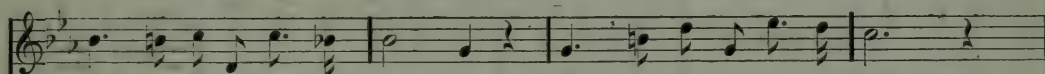
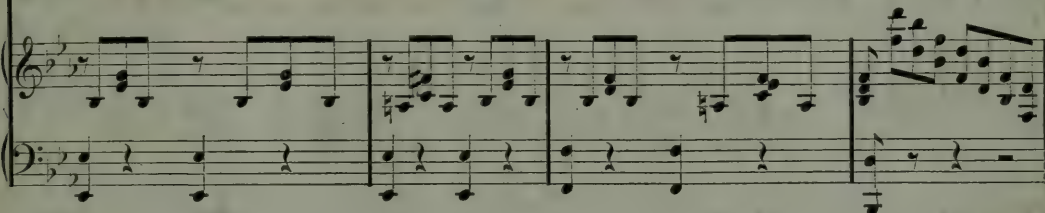
The piano introduction is written for a grand piano in a key with two flats (B-flat and E-flat) and common time. It consists of four measures. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D, E-flat, F, and G. The bass line is in the left hand, starting with a half note B-flat, followed by quarter notes D, E-flat, F, and G. The tempo is marked 'Andante'.The vocal melody is written in a single staff in a key with two flats and common time. It consists of four measures. The melody starts with a half note B-flat, followed by quarter notes D, E-flat, F, and G. The tempo is marked 'Andante'.

1. From the first mo - ment I saw thee, And my lov - ing heart was won;
2. Through these years of life's long jour - ney, Since the day when we were wed :
3. Now my hair is tinged with sil - ver, And the fur - row mar my brow ;

The piano accompaniment is written for a grand piano in a key with two flats and common time. It consists of four measures. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes D, E-flat, F, and G. The bass line is in the left hand, starting with a half note B-flat, followed by quarter notes D, E-flat, F, and G. The tempo is marked 'Andante'.



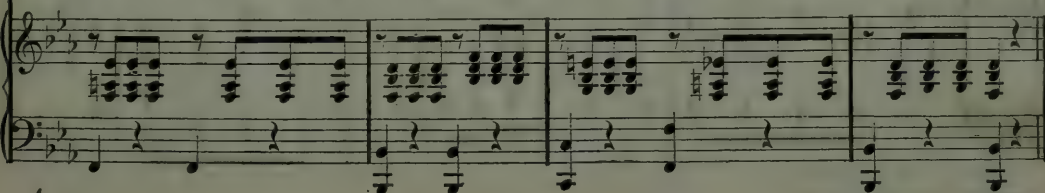
Smiles have ever beamed up - on me, Chee - ry as the morn-ing sun.
Sor - rows ne' - er could over - come me, And the darkest shad - ows fled.
While a - long life's roll - ing riv - er, We are gent - ly sail - ing now.



And thy coun-te-nance has nev - er Frowned up - on me since that day;
For when - 'er my mind was troubl - ed, With a pass-ing cloud of gloom,
But that lov-ing glance as - sured me That thy heart is still the same;



Naught has chilled my youth - ful ar - dor Nothing dimmed the light of day.
Thou did'st shed love's radi-ant bright-ness, Caus - ing hope a - gain to bloom.
And the love that e'er I bore thee, Kindles in - to heav'n - ly flame.



Chorus.

SOPRANO.

Thus to thee I now can tru - ly Say with clear and will - ing mind

ALTO.

with clear and willing mind

TENOR.

Thus to thee I now can tru - ly Say with clear and will - ing mind

BASS

I now can tru - ly

PIANO.

Thou wert al - ways kind un - to me Yes my dar - ling ev - er kind.

Thou wert al - ways kind un - to me kind un - to me Yes my dar - ling ev - er kind.

YES, MY DARLING, EVER KIND.

SHERMAN & HYDE'S MUSICAL REVIEW.

For the Musical Review.]

MY FIRST LESSON IN VOCAL CULTURE.

BY W. K. WHEELER.

Notes of an hour's conversation with America's greatest vocal artist, ANNE LOUISE CARY.

I was a healthy, happy, romping girl at sixteen, and my companions called me handsome, but I could not see it—my mind being so deeply absorbed in music, that I saw no beauty or felt any satisfactory pleasure in other things. It charmed me completely to hear voices, single, or in chorus. Nothing I could do satisfied me: I wanted to know more of music and sing better. It would overcome me to hear an artist sing, and gain a rapturous recall. Tears would fall unconsciously, and my whole soul would become entranced; verily, I was just enough a *medium* to feel exactly like the artist before me, so great is the power to throw feeling, in song.

I was the boast of my parents; they were proud of what I could do with my voice, and often in my presence told others what wonders I had done when only four years old. I was kept constantly at school from eight until fifteen years of age, and the opportunity for vocal culture, though good as any public school may be, was, I think, an injury rather than an advantage, as will appear.

My sixteenth year was the pivot of my future success as a vocalist, solely, I think, because my parents insisted that I should devote that year to learn the pianoforte; and it was hard to keep my mouth closed while my fingers were laboring to express an in-born genius for song. I made rapid progress, stimulated by the promise that I should have a year's culture in vocal music under a worthy and excellent professor.

So great had been my proficiency on the pianoforte at the end of the term, that my parents and friends decided it would be folly to break off at that flattering period from instrumental, to begin vocal lessons. Dearly as I loved to please and obey them, I protested and importuned them that I might have the promised year's vocal training. At first it was denied me, and not until they saw I was losing all ambition or regard for instrumental advancement, did they yield to my ardent wishes and entreaties. They loved music keenly, but had no early culture, which may be the misfortune of many dotting parents, and could only approach the border of the science of music and panorama of song. At length they consented and closed arrangements with Prof. R. F. Rudolphson, of Boston, and the mere mention of his name thrills me with joy. The intervening week seemed at least a year, so spell-bound were my thoughts. I thought I should at once do some great thing with my voice, flattery led me to think I could sing anything, only let me have the example. It was my boast that I could sing up to E above, and down to E below the staff, my father often told me he could always hear my voice above all

others in chorus. What else was there then but to go on and surprise the world, all glowing with promise before me. You will pause here a moment and deduce from such fancied feelings, if you can, the positive evidence of ambition, genius, and persevering zeal—all you need with a good voice and these inborn strengthening influences united, is an open road to refined culture, and most joyfully onward will you tread the way to wealth and fame! self-sacrificing perseverance never fails to make an artist in music, and is positive evidence of genius. By such means the Patti sisters, Kellogg, and the Phillips sisters have attained their great fame. The two former had naturally superior voices, the others only what thousands have—good sound voices. It has been culture of a refined order and determined perseverance that has made them truly great artists.

At the hour appointed I met my professor, who received me kindly, and it thrilled me with joy when I found, for the first time, one whose whole soul seemed full of the adornments of song. He displayed a dignified gravity that made me reverence his superiority. Seating himself at the pianoforte, he requested me to sound C to the word *ah*, I immediately responded; "again," said he, I obeyed, "But you don't attack right," said he! You can imagine my feelings! I had been the boast of my parents and friends, I had sung in my own way with applause from childhood, and did not know how to sing middle C correctly to a simple word! I was utterly overcome, and could not make the third attempt. How many visions of a bright future were dashed from me at that momentous shock! He read my feelings perfectly, and kindly explained. I immediately gained the idea how to rightly attack a note, and never had conceived it before. His explanations were so clear and plain that I had only to practice a reasonable time to wear away a false method long before incurred by singing in the public school. I found that I shaped my mouth wrong, and shaded the vowel sounds without method, that I would throw away breath unnecessarily in ending notes, making them sound ragged in closing, that I had no intelligent idea of the registers of my voice! Evenness of a scale had escaped me, and many other faults incurred.

Do you wonder that I went home that day depressed? yet confidence in the ability to overcome all did not forsake me. The kind words from my professor gave me renewed courage, which from that day to this has not left me. I strove to get my lessons absolutely perfect and it is needless to say I made rapid progress. The year's engagement ended. My previous practice on the pianoforte had given me the power and ability to read music, so that not a moment's time need be wasted to accomplish my lessons, except the cultivation of voice alone. My eyes had received a year's training, together with the "mathematical exercise of time in the mind," before the elements of voice were attached.

To this, together with the practical knowledge of harmony, and relations of notes and chords, I give the credit of being so far advanced vocally, at the end of the term, as to warrant the completion of my culture at Milan, Italy, and to fit myself for the lyric stage. In all this I have been a success beyond my early hopes. Lovers of song in all its poetical shades, have honored me with applause in the concert hall, and before the footlights in opera, in nearly all the large cities and towns of my native land, as well as in Europe.

Again let me say in conclusion, that the instruction given me on the pianoforte, prepared me for the attainment of very rapid progress in vocal culture, but for all which, I would not be repeating this to you, my dear friend, nor ever have become known to the world as a public artist.

FELICIEN DAVID, the composer, who died a short time ago in Paris, was an infant prodigy in music, and played the violin at five years old, at his birth-place, Cadenet, in Provence. Going to Paris, which his family thought an act of folly, he lived on a pittance given by a generous uncle. He soon made himself independent by giving lessons on the piano, and afterward traveled to Constantinople and Egypt. He was on the point of fixing his residence at Cairo, but ambition for distinction brought him back to Paris. There he lived long in great poverty. In 1844, however, his "Desert," at the Conservatoire, took the town by storm, and his fortune was thenceforth made. When he arrived at the pinnacle of fame, his great anxiety, though a most rapid composer, was to do nothing unequal to himself, and during the last twenty years of his life he published only two works. In Paris he lived in a cottage of rural appearance in the Rue Rouchefoucault, where, in a miniature garden, he cultivated roses. He died at his country house, near St. Germain, of consumption, and in the delirium preceding his death, sang original airs.

THE WEBER PIANO-FORTES received the highest award at the Centennial, as shown by the figures of the judges, which are the fundamental basis of all awards. Out of a possible 96 the Weber received 95; the next highest of all the 40 piano manufacturers who competed reached only 91,* and the Weber pianos were unquestionably the best pianos on exhibition, and recognized beyond controversy as the standard for excellence in every particular, because of their sympathetic, pure and rich tone, combined with greatest power, and superior to those American manufacturers claiming the first prize at London, Paris and Vienna. A piano that will stand in tune in all weathers and climates; that will not lose its beauty of tone in a few years; that is of so simple yet strong construction that it will not get out of order; that has a full, free, sonorous tone and a pliant, prompt touch. Such a piano must supercede all those made upon the old plan, and such a piano is the Weber. —Pacific.

Sherman & Hyde's Musical Review.

MARCH, 1877.

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SHERMAN & HYDE'S MUSICAL REVIEW,
SAN FRANCISCO, CAL.

CIRCULATION, 5,000.

MUSICAL CRITICISM.

To give a thoroughly just criticism of a musical performance is no easy matter. The critic is certain to be biased by his preference for some particular style of musical expression, and even if an artist, his partiality is manifest on all occasions. They whose souls are thrilled with the melodies of favorite operas, fail to perceive the beauties of classical compositions, which others eulogize as the music of their ideal; while many esteem the harmonies of a simple ballad more highly than the grandest productions of renowned composers. The public taste is not always a just criterion, and it often changes. Many airs containing striking passages readily remembered, which have power to reach only the senses, have for a time become popular, but they pass easily from the memory; while songs that have awakened the heart's purest emotions have become immortal.

There is no standard of perfection on which all musicians can agree, and their differences of opinion are so great that it is impossible to decide upon arbitrary rules for the guidance of composers or executants. The most refined and cultivated minds are opposed to the sentiment expressed in both vocal and instrumental pieces in which the majority take delight; and superior teachers are proverbial for their aversion to most of the popular melodies of the day. This grand diversity of tastes is, however, fortunate, since it gives us an infinite variety, from which we can select what will satisfy our highest conceptions of harmony. Every composition, like every performance, is an attempt to express one's love of the beautiful, and as such should not be ridiculed, even though the scope be limited and the accomplishment crude.

However advanced one's musical culture

may be, the peculiarities of the individual will be readily observed; and this tendency to originality should be encouraged and pupils early taught to interpret not only the sentiment of the author, but their own ideals. In our judgment, both vocalists and instrumentalists are too liable to bestow their every effort upon the technicalities of execution, forgetting that the expression which underlies them conveys the greatest charm. A cold and passionless tone of voice, or a mechanical touch upon the keys, is a defect for which culture has no compensation. Noise is not music, and superior quality is the most effective quantity. The lights and shades in melody, as in a painting, must be faithfully represented, or the proper effect is lost. Music is an inspiration to the lover of song, and that thrill of feeling which only a glowing soul confers, lends a power to move the human heart that the most brilliant execution cannot equal. To blend the two, should be the study of both amateur and artist, and enthusiasm should be tempered with patient study and careful practice. To become an artist requires a cultivation of years; and our youth are too prone to seek a royal road to excellence which shall dispense with labor.

It seems to us a mistaken idea, that in music one ought to be an artist or nothing. We cannot all attain superlative excellence in any one field of action, and circumstances often interfere with the complete development to which we aspire. We can, however, acquire at least a moderate musical education, well balanced so far as it extends, which will make our homes attractive and harmonize our social natures in friendly meetings; and such attainments are not to be undervalued, though they fail to conform to our highest standard. Music, like other forms of art, is not only valuable for its own sake, but for the happiness it inspires and the benefits it confers.

In criticising amateurs it is well to be lenient, since they need encouragement, with suggestions for their improvement from those qualified to judge. Their progress greatly depends upon their teacher; for a defective manner of fingering, or a lack of proper method in vocalization, is often acquired by the pupil who later finds much to unlearn. During the past few years, there has been a marked advance in merit in the amateur performances of our city, as well as in the character of the selections presented, and this speaks well for our teachers. Those who profess to be artists, must, of course, anticipate more exacting criticism. Having the finest opportunities for instruction that Europe and America can offer, the public have a right to expect from them power without harshness, elegance without affectation, and finish without weakness.

The student, like the artist, should not forget, that growth in all that is worthy and true is an essential part of a musical educa-

tion. Singers and players will surely express their own qualities in their achievements, and to make a favorable and lasting impression they must educate the brain and heart as well as the fingers and voice. The large number of excellent pieces of music now published, the growing taste of executants for those which express noble sentiment, and the hearty applause which our audiences give when such pieces are well performed, are sources of satisfaction to every lover of progress. Since the public are becoming more just and discriminating, artists and amateurs alike intuitively strive to conform to the advanced demands, and their improvement lessens the necessity for adverse criticism.

CAMILLA URSO.

The benefit concert of Madame Camilla Urso, at Baldwin's Academy of Music, on the 13th ult. was an occasion of rare interest to the musical public. Inspired by the consciousness of the rare merit of the lady's finished execution, as displayed in the concerts heretofore given, and well remembering her noble and self-sacrificing efforts in behalf of the Mercantile Library, on her first visit to this coast, seven years since; the ladies of San Francisco and Oakland united in tendering her an ovation seldom equaled in our musical history. The beautiful theatre was literally packed, and the audience was composed of the most intelligent and cultured people of the two cities.

The appearance of Madame Urso was the signal for prolonged applause and floral offerings, and in her modest and sedate demeanor, none could fail to recognize an exaltation of spirit that disdained to resort to artifices for the sake of admiration. The pure and thrilling notes of Beethoven's concerto were given in a style so polished, and an expression so delicate, as to charm the listeners, and at its close she was greeted with a rapturous encore, to which she responded with Wieniawski's famous "Legende," and did complete justice to the composition. At her subsequent appearance, Madame Urso gave two Russian airs, transcribed by Wieniawski, and after a recall, she played the "Last Rose of Summer," without variations, with an exquisite tenderness that enchanted the audience, who could not sufficiently express their sympathy and enthusiasm.

Camilla Urso is a true and conscientious artist, whose aim is to interpret the highest phases of musical sentiment, and this magnificent triumph, like those she has won elsewhere, cannot impair that devotion to her art which has been her leading characteristic from the very commencement of her career. Those who are familiar with her history, will trace that devotion from the violin practice of her childhood in Nantes and her education at the conservatory of Paris, through all the scenes of her splendid

SHERMAN & HYDE'S MUSICAL REVIEW.

achievements in America and on the Continent.

Her support at this concert was worthy of the occasion. Mr. Auguste Sauret played Von Weber's "Concertstuck" on the piano with an elegance which heightened the very favorable impression made by his previous appearance. The orchestra, under the direction of Mr. R. Herold, played Schubert's overture—"Rosamunda," and Lumbye's "Traumbilder," with zither obligato. The pieces were exceedingly well received, particularly "Traumbilder," which is one of the finest specialties of this orchestra. The Handel and Haydn Society, under the direction of Mr. John P. Morgan, gave the gongs of three oratorios; "The Heavens are Telling" from the Creation; "Glory be to God," from Elijah, and the "Hallelujah" chorus from the Messiah; to the general satisfaction of the audience, who were evidently proud of our local talent. The public hope to hear Madame Urso again before she leaves our coast.

ILMA DE MURSKA.

At Baldwin's Academy of Music, on the 22d ult., Mdlle. Ilma De Murska made her reappearance in San Francisco before a cultivated audience, and was greeted with enthusiastic applause. Her opening number, Giorza's "Grand Valse" was given in the finished style for which she has become famous. As an encore piece, she sang "The Last Rose of Summer," with such feeling as to win an ardent recall. The trio from *Belisario*, with Signor Susini and Signor Bianchi, and the duo from the comic opera *Crispino e la Comare*, with Signor Susini, were very effective. But the gem of the evening, was the grand aria "O luce de quest'anima," in which her brilliant execution was especially conspicuous. The most difficult passages are accomplished with perfect ease by this gifted artist, who in a florid style of expression is without an equal.

Signor E. Bianchi of this city was in excellent voice, and sang the romanza "La Stella Confidente" with such feeling as to delight his many friends and secure a deserved recall. Signor Susini is a basso of power, but was evidently not in good voice. The cavatina from *Lucrezia Borgia* was his best effort. Signor Formilli was unable to appear on account of illness, and Signor Savrini's solos were coldly received, owing to his dry, harsh voice, and angular expression. The orchestra, under the direction of Mr. Geo. T. Evans, played two overtures with good taste.

AN ACADEMY OF MUSIC.

When this notice shall meet the public eye, there will, doubtless, be in successful operation in this city, an institution such as has heretofore been much needed. We allude to the Academy of Music, of which Madame Inez Fabbri will have charge, and in whose name it is destined to attain great

celebrity. In addition to Madame Fabbri, who will herself superintend the department of voice culture, a corps of teachers will be provided—equal to the best—and no pains will be spared to convince pupils by actual demonstration, that as thorough and complete instruction can be received here at home as is offered by European Professors and Conservatories. It is unnecessary for us to remind the people of San Francisco that they are greatly indebted to the projector of this plan, for her long, persistent and successful efforts to gratify and improve their musical taste. We fear this result has often been achieved at the expense of both time and money; and we shall expect to see in coming days the new Academy founded on a rock of financial strength.

A CRITICAL OPINION.

In a recent conversation with a competent and well-known musical critic, concerning CAMILLA URSO, he expressed the following opinion: "She has more of the true power of feeling to impress an audience, than any other living violinist. While some may execute more difficult passages, she excels them all in suspended harmony. In her cadenzas, she always follows the true classical models of the old masters."

SPECIAL NOTICE.

We are frequently asked by people in the country, if we keep the pianos we sell in tune for a year or term of years. We answer, no! It is impossible for houses selling a large number of instruments to do this, and we cannot do impossibilities. Whenever our salaried tuners are in the country where our pianos are located, they will tune those sold within one year without charge, but we cannot promise to have them make regular trips to any part of the coast. In this connection we wish to warn our customers against the traveling tuning frauds, several of whom claim to represent us or be tuning for us. In several cases lately, they have shown our business letter-head (surreptitiously obtained) with their own name written below as evidence that they were in our employ. Look out for them and only patronize a man who can exhibit the proof that he represents some responsible Music House.

CONCERTS AT THE PAVILION.

We are pleased to announce that a series of monster concerts has been definitely decided upon, to be given at the Mechanics' Pavilion, San Francisco, every Saturday, from March 24th to May 12th, under the able management of Mr. W. A. Andoe. The arrangements are now complete, except that the prima donna is yet to be engaged. Miss Emma Thursby will be secured if possible; otherwise Miss Fanny Kellogg or Miss Lily Norton.

We would call the attention of our readers to the very interesting article in another column, from the pen of Prof. W. K. Wheeler, which narrates the early vocal experience of Anne Louise Cary.

We very gladly give place to the following communication from our young friend, Mr. Fabian. [Ed.]

EDITOR REVIEW:

I desire, through your columns, to offer my sincere and heartfelt thanks to my beloved and honored teacher, Gustav A. Scott, for the gold medal presented to me in his behalf by Rev. Dr. Bettelheim, at the Musical Soiree, on the 21st inst. If I have made satisfactory progress as a pupil, it is largely due to Mr. Scott's kind and faithful guidance. I wish, also, to return my thanks to Dr. Bettelheim for his graceful address, and to the kind friends who have so warmly responded with their congratulations. I accept the medal thankfully, appreciate it heartily, and shall strive earnestly to deserve the sentiments so generously expressed.

Yours truly,

SAMUEL M. FABIAN

San Francisco, Feb. 22, 1877.

MISS ELLIE W. POTTER, formerly of this city, is now engaged as vocal and instrumental teacher in the Humboldt Seminary, at Eureka, Cal., where we learn that she is having good success.

The little girl violinist, Arma Levrett, Harkness, twelve years of age, formerly pupil of the Boston Conservatory of Music, who, with her mother, has spent the last three years in Germany studying music, lately, while in Paris, attracted the attention of the great violinist and composer, Alard, who is considered the highest authority in Paris, and, indeed, in Europe. He took the child in his charge and succeeded in having her admitted in the National Conservatoire of Musique, in Paris, notwithstanding the examination had occurred fifteen days before and the violin class all complete. It is a most difficult task to gain admittance, there being only a limited number of places to be filled, from a large number of applicants, and those only are selected who manifest the highest order of talents. To admit a pupil after the examination was passed had never occurred and was considered impossible.—But the great master said it depended entirely on the wonderful talent of the little girl, he was sure of success and hesitated not to undertake it. She is admitted in Professor Garcia's class, to remain till she is finished. Monsieur Alard says, with her already delicate rendering and firm bowing her name is destined later to be numbered with the few great violinists of the age.

Twenty dollars' worth of music and over 100 pages of choice reading for \$1.50. Sherman & Hyde's MUSICAL REVIEW.

SHERMAN & HYDE'S MUSICAL REVIEW.

MUSIC AT HOME.

PROF. G. A. SCOTT'S SOIREE.—One of the most brilliant musical soirees of the season was given to invited guests by Prof. G. A. Scott, at his residence, 428 Eddy Street, on the 21st ult. An elaborate programme was performed, both vocal and instrumental. The well-known artist, Mr. Theodore Habelmann favored the audience with "Abends" and "The Grave on the Heath," and Signor Gariboldi gave "Infilice." The duet, "See the Pale Moon," was sung by Misses Belle Greenberg and Carrie Meyer, and the comic duo, "Columella," was given by Miss M. E. Wadsworth and Signor G. Mancusi. These three young ladies are vocal pupils of Signor Mancusi and have made good proficiency. The instrumental portion was diversified by a string orchestra of five instruments, which accompanied the pianists in the concertos. The pianists were Prof. Scott's most advanced pupils, and their execution was excellent. Mr. Samuel M. Fabian played Von Weber's concerto in F; Miss Katie Sinclair gave Mendelssohn's concerto in G minor; Miss Eugenie Rosenheim played the duet, "Caprice Hongrois," with Mr. Fabian; Misses Fanny Meyer, Carrie Meyer, Eugenie Rosenheim and Belle Greenberg gave the overture, "William Tell," and several other pieces of merit were played, in which these young ladies and Misses Rachel Simon and Esther Craner took part. A musical entertainment of such superior character would be appropriate in a public hall before a large audience, and we hope such may be the case at no distant date. At the close, a very interesting presentation was made of a gold medal, suitably inscribed, to Mr. Samuel M. Fabian, by his teacher, Prof. Scott, and a felicitous address was given by Rev. Dr. Bettelheim. Refreshments, conversation, and dancing until a late hour entertained the guests, who warmly expressed their enjoyment of the occasion.

NEW JERUSALEM CHURCH CONCERT.—A concert was given on the 20th ult., under the direction of Mr. S. S. Bennett, at the New Jerusalem Church, which enlisted some of the best amateur talent of the city. Miss Marie Withrow gave the solo, "The Village Blacksmith's Bride;" Miss J. Tucholsky the song, "Who's at my Window;" Miss Lily H. Post, the "Angels' Serenade," with violin obligato by Mr. Thomas J. Duffy; Mr. Julius Stein, the tenor solo, "Spirito Gentil;" and Mr. J. S. Bettencourt the solo, "None ever." A feature of the occasion, was the baritone solo, "Heart of Gold," composed by Mr. F. G. Carnes, and sung for the first time by Mr. S. S. Bennett, with cello obligato. The instrumental part of the programme was equally varied and interesting. Mr. J. S. Bettencourt played a guitar solo; Master Sigmund Beel gave as a violin solo, De Beriot's seventh concerto; Messrs. A. Hossack, C. S. Hoffman and T. J. Duffy, a trio from I. Lombardi, for organ, piano and

violin, and Messrs. C. S. and H. Hoffman, the piano duet, "La Radiense." Among other selections was the quartette, "Ave Maria," by Messrs. Bettencourt, C. A. Howland, Hossack and Johnstone. This excellent concert was largely attended, and several of the executants were heartily encored.

APOLLO GLEE SOCIETY CONCERT.—A grand vocal concert was given at the Central M. E. Church, on the 22d ult., by the Apollo Glee Society, under the direction of Prof. Washington Elliot. A fine programme was presented, including the songs "Judith," by Miss Amelia I. Block, "Embarrassment," by Miss Marie Withrow, "Will He Come," by Miss S. A. Rightmire, "Across the Sands," by Miss Susie A. Beeman, and "Farewell," by Mr. Warner, all well-known and experienced amateurs, who were warmly encored. Among the duets was one by Misses Irish and Rightmire, "Drift my Bark." Two quartettes were presented and several choruses, among the latter, the noted Phantom Chorus from *La Sonnambula*, and "Oh, Hail Us, Ye Free," from *Ernani*. This concert was in all respects a success, and was well attended.

PRaise SERVICE.—On the evening of Easter Sunday, April 1st, a Praise Service will be held at the First Congregational Church, in this City. There will, doubtless, be a large attendance.

COMMUNICATIONS.

MUSIC AT MARTINEZ.

DEAR REVIEW:

On Saturday evening, February 10th, a Concert was given at the School-house, in this beautiful little city, for the benefit of a local charity, which was very largely attended. Artists from San Francisco assisting gratuitously—among these, Mr. Stephen Massett was loudly applauded in some of his celebrated Readings and Ballads. The whole affair was under the superintendence and direction of Mr. and Mrs. William J. Callingham and Mrs. Van Norden, who by their admirable and artistic performances, greatly added to the success of the entertainment. These ladies (twin sisters) sang most charmingly the duets, "When the Swallows Homeward Fly," "By the Sad Sea Waves," and were enthusiastically encored in that exquisite little gem of Massett's, "Sunset." But the prince of all comic singers, is Mr. W. J. Callingham, convulsing the audience with his irresistibly droll and admirable imitations. His make-up and facial expression is most artistic, and had he adopted the stage as a profession he would have had a brilliant career. He was encored in all his songs. Prof. Piper, of Wade's Opera House, played some charming compositions on the violin, and Prof. Rhind, of the celebrated Quadrille Band, accompanied most delightfully. The audience were enthusiastic in their applause, and Mr. Porter, of the Contra Costa "Gazette," tendered a vote of thanks to all the artists, who so generously gave their services.

MISSION LITERARY.

The Regular Monthly Literary was held at the Third Congregational Church, 15th street, on the 8th ult. The exercises were opened with a piano solo by Miss Libbie M. Barrow, and Mrs. C. J. Robinson followed with the "Last Rose of Summer." "Maud Muller" was touchingly rendered by Mrs. John W. Howard, and a Swedish song, by Mrs. Christian Tetzen, received an encore. The recitation, "Christ's entry into Jerusalem," (by request) was then given by nine young ladies, followed by Mrs. J. A. Kilroy and Mrs. Robinson in a duet. Mrs. E. H. B. Varney, whose name was on the programme for a reading, was unable to attend, but her place was well filled by Miss Varney. The comic song by Mr. Frank B. Brann, was enthusiastically received, and he was called a second time before the audience, to receive their tributes in the shape of several bouquets of a decidedly vegetable nature. The reading, "Jimmy Butler's Adventure with an Owl," by Mr. John W. Howard, was thoroughly appreciated and encored. A song followed by Mrs. Kilroy, and the exercises terminated with a lively quartette by the church choir. The audience then formed a social party and indulged in ice cream, etc., by which means the expenses of these free and happy entertainments are defrayed.

CONCERT AT BENICIA.

The people of Benicia enjoyed a pleasant concert at the Young Ladies' Seminary, on the 2d ult. In spite of unpleasant weather a large audience was in attendance. The programme opened with the overture to "Freischutz," by Misses Lyons, Patterson, and Hudson, following which came Schubert's "Wanderer," and later in the evening "A Mariner's Home's the Sea," sung by Mr. Fred. Bornemann. This gentleman's voice is replete with richness and fullness. A piano solo executed by Miss Jennie Patterson, lacked somewhat of feeling. The duet from Mozart, sung by Miss Mary E. Wadsworth and Mr. Bornemann, was heartily encored. A piano solo was very tastefully and correctly played by Miss Annie Hudson. Two clarinet solos by Gustave Hinrichs, were artistically rendered. Gottschalk's "Last Hope," was finely executed by Miss Jennie Lyons. The "Carnival of Venice" was sweetly sung by Miss Mary E. Wadsworth, and the entertainment closed with the duet from "Elsire d'Amore," by Miss Wadsworth and Mr. Bornemann.

MUSICAL SOIREE AT MERCED.

The White Rose Musicals, a society composed of young ladies in this growing little city, gave a very delightful entertainment in Washington Hall, on the evening of the 2d of February. It was the most successful affair of the kind, both financially and musically, ever held in this town. A large and thoroughly appreciative audience had the pleasure of listening to a fine interpretation of a well-selected programme.

SHERMAN & HYDE'S MUSICAL REVIEW.

For the Musical Review.]

IL BACIO.

BY MAY N. HAWLEY.

Down the street there floats
From the flower-crowned heights,
Silver-sounding notes
Through this night of nights.

Golden shines the moon—
July stars above;
If I dared so soon
Tell her of my love!

I have kissed her hand,
White as ivory—
Was it reprimand
From her laughing eyes?

If I kiss her mouth,
Crimson as a rose,
Sweeter than the South
Spicy wind that blows

Down the clover field,
Do you think she'll cry?
If I thought she'd yield—
By my life I'll try!

North Columbus, Cal.

MUSICAL AND DRAMATIC.

—The Euclid Opera House, Cleveland is again for sale.

—Theatrical business is reported dull at Keokuk and Kalamazoo.

—St. Louis didn't appreciate Miss May Howard in "Sweethearts."

—Miss Genevieve Rogers is said to be seriously ill at Terre Haute, Ind.

—The Soldene troupe is booked to appear at the Park Theatre on April 2d.

—Joseph H. Keane, the sham *Rip Van Winkle*, is in Brooklyn this week.

—New Orleans, that has had Aimée, now suffers from a bad attack of Soldene.

—A successful performance of "Caste" has been given at the Olympic, St. Louis.

—Mr. Lawrence Barrett was at Detroit on Saturday. He goes to Buffalo next week.

—The New Academy of Music at Halifax, N. S., is described as a very fine structure.

—Mr. Montague will probably be away from Wallack's until the beginning of May.

—Miss Rose Eytinge appeared in "Miss Sarah Multon," at Providence, on Monday.

—The Boucicault Comedy Company is drawing large houses in Washington this week.

—The sale of seats for the first week's performances of "Fifth Avenue" is now progressing.

—A daughter of Miss Rose Eytinge will shortly make her debut on the professional stage.

—Miss Lotta occupied a box at the Park Theatre on the first night of "Our Boarding House."

—Mr. W. Eytinge is acting as the business manager of Sargent's Boucicault Comedy Company.

—No song has been published on our coast for many a day, that seems to suit everyone, like "Come once again," by Weeks. A new edition is now ready and our publishers can again fill orders for it.

—Albani receives \$600 a night from Es-cudier, the manager of the Italian Opera, Paris.

—Miss Anderson will stir the fire of emulation in the breasts of Atlanta amateurs next Monday.

—"Edwin Drood" has been acted at Montreal. We don't know what sort of audiences he drood'd.

—"Our Idol," Mr. Montague's new piece, is in four acts. It was written by Mr. Harry Beckett.

—Miss Charlotte Thompson plays this week in Rochester. Thence she goes to the Boston Museum.

—Mrs. Lander is presenting "The Scarlet Letter" in Albany. She is supported by Mr. T. W. Albaugh.

—Miss Emma Abbott announces her concerts at Chickering Hall on Wednesday and Friday, Feb. 7 and 9.

—Miss Dickinson was at Syracuse last week. We wait in extreme anxiety the opinions of the Syracuse press.

—Mr. Louis L. James has made a very favorable impression as *Captain Molineux*, in "The Shaughraun," at Baltimore.

—"Don't forget when you are near a music store to drop in and call for "Yes, my darling, ever kind;" you will be sure to like it.

—Emile Sauret, the violinist, who was with De Murska during her last season in this city, has gone to Europe to fill engagements.

—At the Grand Opera House "Divorce" continues to be performed. For next week Victorine Sardou's "Fernande" is announced.

—One of the story papers is extensively advertising "Montague, the Belle of the Matinee." There's some mistake somewhere.

—We call attention to the fine music in this issue of the REVIEW. The song "Infinita" is especially good. The Galop will speak for itself.

—Mr. Sol Smith Russell has been performing with the Berger family of Bell Ringers at Salt Lake City. This week they are cheering up Chicago.

—"Dan'l Druce," with Mr. E. L. Davenport in the titular role, is announced for production at the New Park Theatre, Brooklyn, February 26th.

—We are glad to learn that Mrs. John T. Raymond is recovering from the illness which necessitated her giving up her part in "Our Boarding House."

—"Mack's "Organ School" is the teacher's and pupil's best friend, being arranged in such a simple and comprehensive manner as to make one learn in spite of himself.

—"The Royal March" by Pfordner is one of the latest pieces from the press. It has the "true ring" that meets the requirements of the popular ear. Before long we will undoubtedly hear it is being played by every maiden throughout the land, who can command a "Weber" or any other piano.

—"Turning Gray," and "But Thee," are the names of two songs that will appear in a few days, they are unusually good and will command the attention of the musical public. The author is Chas. F. Morel, well known to many of our readers.

—Of Mr. George Hoyer's performance, as *Robert Fyoliott*, in Baltimore, it is said that it justifies the reports already heard of him.

—Three new pieces from the pen of Miss Eugenia A. Wheeler were issued last week. The titles are "Plumas Waltz," "Echoes from the Glen Waltz," and "Gem of the Sierras Schottische." They are all good and of medium difficulty.

—We learn that for the series of performances of "Der Ring des Niebelungen," at Bayreuth, next autumn, tickets will be sold at £5 instead of £30 the set. This, while it will enable enthusiasts of moderate means to attend the festival, seems also to imply a very serious falling off in the public interest.

—We are always glad to make selections of music for teachers who do not know just what they desire. All that is required is to send us the number of pieces wanted, and the grade of difficulty, and the greatest pains will be taken to please them.

—One of the leading musical critics of New York, upon whose word implicit reliance can be placed, writes under December 7th, that "Madame Essipoff is a brilliant artistic success, but a disastrous pecuniary failure. But there being nothing now paying its way this can surprise nobody. Trade is at a standstill and amusements remain unnoticed. At this moment of fearful Presidential uncertainty we seem to be standing upon a volcano, the violence and depth of which nobody in Europe can know to its full extent.

—Germany has lost by death one of the most celebrated of its young composers. Hermann Gotz was born in 1840 at Berlin, and he is the composer of the opera, "The Taming of the Shrew," which, produced at the Opera House of Berlin, 15th October, 1874, has excited more interest in Germany than any opera since "Tristan und Isolde." There is little doubt that Gotz' "Taming of the Shrew," will soon be heard in this country, for it is said to combine the happiest ideas of Wagner with the charm of the old school. Gotz leaves an unfinished opera, "Francesca da Rimini."

—Mdlle. Alida Marchaud, the celebrated *danseuse*, who died last week, in Paris, attained the age of 108 (or, some say, 111) years. She was certainly the doyenne of all stages, for the official records of the Academy prove that she made her *debut* as a ballerine, at the Grand Opera of Paris, more than 101 years ago, that is to say, on the 4th of March, 1775, before the first Empire, the Consulate, or the Directory, and, indeed, in the early part of the reign of Louis XVI, she leaves her memoirs, which are to be edited and published.

SHERMAN & HYDE'S MUSICAL REVIEW.

MUSIC ABROAD.

—Niedermeyer's *Marie Stuart* is to be performed at Stuttgart.

—A new piano-forte concerto by Grieg has been played at the Gewandhaus at Leipzig.

—An unpublished string quartet by Felicien David was played in Paris on Christmas day.

—A Musical Review is to be published in Constantinople, to contain work by Turkish composers.

—The anniversary of Beethoven's birth was celebrated at the Viennese opera by a special performance of *Fidelio*.

—Tchaikowski, the Russian composer, it is expected, will visit Paris this winter, to conduct several of his works.

—M. Sarasate, the violinist, has returned to Paris, where he will remain a short time, preparatory to starting on a concert tour in Austria.

—*Pompon* and *Kosiki* are making the usual tour of the French towns. The success of the latter work at Marseilles is said to have been complete.

—M. Gounod is in Paris again, after a sojourn of a few weeks at Cannes. His new work, "Cinq Mars," destined for the Opera Comique, is in a forward state. The orchestration of the work, which is in four acts, still remains to be done.

—Although a new Italian opera is a rarity in England, the national composers are not slackening their rate of production, for, according to a Roman contemporary, forty-one new operas were produced in the course of 1876, upon the Italian stage. Five works by eminent foreign composers were granted the honor of a first hearing in the same period.

THE following anecdote is related concerning Boieldieu, whose centenary the city of Rouen is preparing to celebrate with great magnificence:

One day—when the future composer was seven years old, and a singing boy in the choir—the organist of the Cathedral, whose name was Broche, called upon the father.

"My dear M. Boieldieu," he said, "your son possesses an extraordinary musical temperament."

"Do you think so?"

"You are his father in the flesh—I want to be his father in art. Will you trust him to me?"

"Well, the fact is, we are not rich, and you charge highly for your lessons."

"That is true as regards the rich, the ignorant, and fools, who study music as they study dancing and fencing; but your son shall be my pupil without your being called upon for a sou. He shall pay me later by saying to those who admire his talent, Broche was my first master. Do you accept?"

"I do, and we thank you."

"No thanks, please. Rouen is the birth-place of Pierre Corneille and other great

men. A composer is still wanting to her glory. I wish to present her with one."

The result of M. Broche's offer is known to all. His pupil wrote "Jean de Paris," and "La Dame Blanche." Among the noted Russian composers of the present day, three rejoice, respectively, in the names of Afanassiëff, Tschailkowsky and Asantscheffsky; yet not one of the three has written a "Dame Blanche."

How Authors are often treated.

Not long ago a dramatic author submitted a comedy to a manager, who promised to read it and let him have an opinion thereon in a fortnight. At the end of the fortnight he goes to learn its fate.

"My dear fellow," cries the manager enthusiastically, "the first two acts of your piece are charming, lovely, perfect; full of fire and go; sparkling with wit. Unhappily you do not sustain your reputation in the last two acts. The dialogue loses life; the coherency of the plot is lost; the denouement is absurdly weak. But for these unhappy last two acts the play would be an immense success."

The author takes his manuscript and goes home disconsolate. "You must be an idiot," says one of his friends; "why, he never read the play. Just change the title and send it back to him and see what he'll say."

The author does so, and in a month goes to the manager, who cries:

"Well, upon my word, you are born to disappoint me. Six weeks ago you brought me a play whereof the first two acts were magnificent, but were utterly ruined by the last two. Now you send me one that is just the other way."

"Just the other way?" echoes the author, who can scarcely believe his ears.

"Just the other way. In this play the concluding acts are simply superb, but the first two are enough to damn any piece."

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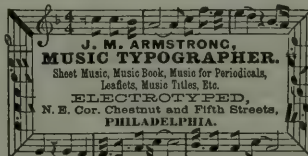
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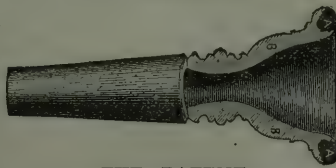


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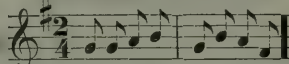
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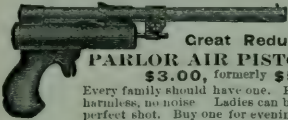
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Musical Review.

VOL. 4--No. 4.

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For the Musical Review.]

"IDYL."

BY JUANITA DE C. STENDER.

Come up to my palace among the hills,
For a stately home is mine;
Come up and drown your mortal ill
In the blood of my royal wine--
Come sit at my antique jasper doors,
While the crimson ebb and flow
Of the sunset light from the cloud-land shore,
Redden the world below.

I, in my palace of pearl and fire,
Look out through my twilight bars;
My lofty turreted walls aspire
To kiss the feet of the stars:
Down in my meadows the lilies spring
Safe from the winter's reach--
And a sea with a silver murmuring
Breaks on a silver beach.

When the morning sings with the golden spheres,
I open my windows wide,
And a thousand plumes and a thousand spears
Bend to my regal pride.
Then come to my palace and drink with me
The blood of my royal wine,
In my lofty castle beyond the sea,
Where the dreamy cloud-lands shine!

San Francisco, Cal.

A FRENCH PRAYER-BOOK, AND WHAT WAS IN IT.

Is she dead, then?"

"Yes, madame," replied the gentleman in brown coat and short breeches.

"And her will?"

"Is going to be opened here immediately by her solicitor."

"Shall we inherit anything?"

"It must be supposed so; we have a claim."

"Who is this miserably dressed personage who intrudes herself here?"

"Oh! she," said the little man, sneeringly, "she won't have much in the will. She is a sister of the deceased."

"What! Anne, who married a man of no consequence--an officer?"

"Precisely so."

"She must have no small amount of impudence to present herself here before a respectable family."

"The more so, as sister Egerie, of noble birth, has not forgiven her that mesalliance."

Anne moved this time across the room in which the family of the deceased were assembled. She was pale, her fine black eyes were surrounded by precious wrinkles.

"What do you come here for?" said, with great haughtiness, Madame de Villebois, the lady who, a moment before, had been interrogating the little man who inherited with her.

"Madame," the poor lady replied, with humility, "I do not come here to claim part of what does not belong to me, I came solely to see M. Dubois, my sister's solicitor, to inquire if she spoke of me in her last hours."

"What! do you think people busy themselves about you?" arrogantly replied Madame de Villebois, "the disgrace of a great house--you wedded a man of nothing, a soldier of Bonaparte."

"Madame, my husband, although a child of the people, was a brave soldier, and what is more, an honest man," observed Anne.

At this moment a venerable personage, the notary Dubois, made his appearance.

"Cease," said he, "to reproach Anne with a union which her sister has long forgiven her. Anne truly loved a brave, generous and good man, who had no other crime to reproach himself with than poverty and the obscurity of his name. Nevertheless, had he lived, if his family had known him as well as I knew him--I, his old friend--Anne would be at this time happy and respected."

"But why is this woman here?"

"Because it is her place to be here," replied the notary gravely. "I myself requested her to attend."

M. Dubois then proceeded to read the will:

"I, being sound in mind and heart, Egerie de Damening, retired as a boarder in the Convent of the Sacred Heart of Jesus, dictate the following wishes as the expression of my formal desire, and principal clause of my testament.

"After my decease, there will be found at my notary's, two hundred thousand francs in money, besides jewelry, clothes and furniture, also a chateau worth two hundred thousand francs. In the convent where I have been residing, there will only be found my book, '*Heuree de la Vierge*,' a holy volume, which remains as when I took it with me at the time of the emigration. I desire that these objects be divided in three lots.

"The first lot is the two hundred thousand francs.

"The second lot, the chateau, furniture and jewels.

"The third lot, my book, '*Heuree de la Vierge*,'

"I have pardoned my sister Anne the grief she has caused to us, and would have comforted her in her sorrow had I known of her return to France sooner. I compensate her in my will.

"Madame Villebois, my beloved cousin, shall have the first choice.

"Vatry, my brother-in-law, shall have the second choice."

"Anne will take the remaining lot."

"Ah! ah!" said Vatry, "sister Egerie was a good one; that was rather clever on her part."

"Anne will only have the prayer-book!" exclaimed Madame de Villebois, laughing.

The notary interrupted her, jocularly.

"Madame," said he, what lot do you choose to take?"

"The two hundred thousand francs in cash, if you please."

"Have you fully made up your mind?"

"Perfectly so."

The man of law, addressing himself to the good feeling of the lady said: "Madame, you are rich, and Anne has nothing. Could you not leave this lot and take the book of prayers, which the deceased has placed on a par with the other lots?"

"You must be joking, M. Dubois!" exclaimed Madame de Villebois; "you must be very dull not to see the intention of sister Egerie in all this. Our honored cousin foresaw, full well, that her book of prayers would fall to the lot of Anne, who has the last choice."

"And what do you conclude from that?" said the notary.

"I conclude that she intends to intimate to her sister that repentance and prayer were the only help she need expect in this world."

As she finished these words, Madame de Villebois made a definite selection of the ready money for her share. M. Vatry, as may be imagined, selected the chateau, furniture and jewels as his lot.

"Monsieur Vatry," said M. Dubois to that gentleman, "even suppose it had been the intention of the deceased to punish her sister it would be noble on your part, millionaire that you are, to give at least a portion of yours to Anne, who wants it so much."

"Thanks for your advice, dear sir," replied Vatry. "The mansion is situated on the confines of my woods, and suits me admirably, all the more so that it is ready furnished. As to the jewels of sister Egerie, they are reminiscences which I ought never to part with."

"Since it is so," said the notary, "My poor Madame Anne, here's the prayer-book that remains for you."

Anne, attended by her son, a handsome boy, with blue eyes, took her sister's old prayer-book, and making him kiss it after her, said:

"Hector, kiss this book which belonged to your poor aunt, who is dead, but who would have loved you well had she known you. When you have learned to read, you will pray

Heaven to make you wise and good, and happier than your unfortunate mother."

The eyes of those who were present were filled with tears, notwithstanding their efforts to preserve a feeling of indifference.

The child embraced the old prayer-book with boyish fervor, and opening it, exclaimed: "Oh! mamma, look what pretty pictures!"

"Indeed!" said the mother, happy in the gladness of her boy.

"Yes. The good Virgin in a red dress, holding the infant in her arms. But why, mamma, has silk paper been put upon the pictures?"

"So that they may not be injured, my dear."

"But, mamma, why are there silk papers to each engraving?"

The mother looked, and uttering a sudden shriek, she fell into the arms of M. Dubois, the notary, who, addressing those present, said:

"Leave her alone. People don't die of these shocks. As for you, little one," addressing Hector, "give me that prayer-book; you'll tear the engravings."

The inheritors withdrew, making various conjectures as to the cause of Anne's sudden illness, and the interest which the notary took in her. A month afterwards they met Anne and her son, exceedingly well but not extravagantly dressed, taking an airing in a two-horse chariot. This led them to make inquiries, and they learned that Madame Anne had recently purchased a mansion for one hundred thousand francs, and was giving a first-rate education to her son. The news came like a thunderbolt upon them. Madame de Villebois and M. Vetry hastened to the notary for an explanation. The good Dubois was working at his desk. "Perhaps we are disturbing you?" said the arrogant lady.

"No matter, I was in the act of selling a purchase in the State funds for Madame Anne."

"What! after purchasing a house and equipage, has she still money to invest?"

"Undoubtedly so."

"But where did the money come from?"

"What! did you not see?"

"When?"

"When she shrieked on seeing what the prayer-book contained which she inherited."

"We observed nothing."

"Oh! I thought you saw it," said the sarcastic notary. "That prayer-book contained sixty engravings, and each engraving was covered by ten notes of a thousand francs each!"

"Good Heavens!" exclaimed Vetry thunderstruck.

"If I had only known it!" shouted Madame de Villebois.

"You had your choice," added the notary.

"I myself urged you to take the prayer-book, but you refused."

Madame Anne is still in Paris. If you pass by the Rue Lafitte on a fine summer evening, you will see a charming picture on the first floor, illuminated by the reflection of wax lights. A lady has joined the two hands of her son,

a fair child six years of age, in prayer before an old book of "*Heuree de la Vierge*," for which a case of gold has been made.

"Pray for me!" says the mother.

"And for what else?" inquired the child.

"For your father, your dear father, who perished without being able to love you."

"Must I pray for the saints mother?"

"Yes, my child, and do not forget a saint that watches from Heaven, and smiles upon us from above the clouds."

"What is the name of that saint, dear mamma?"

The woman, then watering the child's head with tears, answers:

"Her name is sister Egerie."

CHINESE MUSIC.

A correspondent of the London *Athenæum* writes: "A modern manuscript of Chinese music has come into my hands, in which the tunes are written in columns vertically, and not horizontally. The extreme column on the right of the page is reserved for the title of the air, and the musical characters commence within the lines of the second column, adjoining to it, and thus the music is continued from right to left, instead of, as usual, from left to right. Exactly at the half-way length of the column downward, it is divided across by double lines, equal to our double bars. These seem to indicate the ends of the musical phrases, corresponding with those of the lines of poetry. Perhaps a general, although a vague idea of the recent subjects of Chinese song, may be gathered from the titles of half a dozen of the airs in this manuscript. The first two are, 'Urh Wang man pan' (the late term of duty of the two princes), and 'Pang-tsze man pan' (the late term of duty of Pang-tze). The above may indicate the locality of the manuscript. Four others, taken at random, are more allied with general subjects for song: 'Wang Keang lew' (Watching by the river's current), 'Lew Tsing meang' (The Lady Lew Tsing), 'Seen hwa' (The Fresh Flower), 'Shwang fei hoo tee' (The two butterflies). The Chinese still use symbolic writing for music, as did, probably, the Egyptians."

SPEECH—Nothing so strongly indicates the man of pure and wholesome thought as habitual purity of speech. By his conversation among his own kind you may always pretty accurately form an opinion as to the moral worth of a man. It is there, where no restraint is supposed to be placed upon his words, that you discover his true nature. If he be given to looseness of discourse, or his mind wanders to the discussion of subjects proscribed in mixed company or respectable society, you may justly mark him as one with whom association is undesirable.

—Strauss has finished his new comic opera, "*Methusala*," and it has lately been presented at Vienna.

MUSIC IN THE HAREM.

Felicien David, recently deceased, spent five years in the East. While he was in Cairo, Mehemet Ali engaged him to teach the women of his harem. Felicien David went to the harem. The chief of the eunuchs received him. The chief was attended by four other eunuchs, as fine specimens of Nubian negroes as could be seen. The chief of the eunuchs said to Felicien David, speaking in the shrillest of treble voices: "Would you be good enough to begin the lesson at once?" Felicien David answered, "Willingly. Where are the ladies?" The chief of eunuchs became furious. "What! dog of a giauor, do you expect to be introduced into the presence of the wives of His Highness? You must give the lessons to us." "To you?" "Yes, to us. Teach us as you would have taught the ladies, and we will repeat them." It was in vain Felicien David told the chief of eunuchs that he could not teach music in that way, and Felicien David was shown the door.

In his book upon America, Offenbach says that "while on all sides intelligence and labor have produced wonders, it is sad to notice America has neglected to cultivate those arts which charm the mind." The sadness with which the soul of Offenbach is clouded as he contemplates our neglect of those arts which charm the mind, is of a kind calculated to fill Americans not only with sympathy but with deep remorse. When we reflect how much Offenbach has done to encourage in us a love for art by sending us musical jimerackery, by occupying our stage with obscene dramas, and by securing as interpreters of them women with insufficient clothing, cracked voices and no morals, we can hardly be surprised at his reproaches. No wonder his great heart is filled with pain, and it will be no wonder if he shall turn from the melancholy spectacle of a people loathing art, and find relief from his feelings in writing out another opera in which adultery will be adorned with musical fireworks, and sin will hop about to the fantastic screech of fiddles.—*Philadelphia Bulletin*.

THE adoption or distribution of surnames was not a matter of system, or even of design. It was a matter of growth and development. When the Johns of a neighborhood became too numerous for ready reference, one would be called John the Smith, another John the Shoemaker, another John the Taylor, and so on, according to each one's occupation. After a while the *the* would be dropped, and it would be John Smith, John Shoemaker, etc.; and the same course would be taken with the Jameses, the Josephs, and all the rest. The sons of these would at first be called John's son, Smith's son, James' son, William's son, etc.; and these appellations would soon wear down into Johnson, Smithson, Jameson, and Williamson. And so on, by this means and that, and for one reason and another, the surnames of mankind, after having in some cases undergone all manner of changes, have come about as they now are.

SHERMAN & HYDE'S MUSICAL REVIEW.

PAGANINI.

The following is from a paper by Kate Field in the February Scribner, on "A Morning with Sir Julius Benedict." The composer says of Paganini, "He was a wonderful fellow, and some call him the devil. He was even imprisoned and had his violin taken away from him because he was supposed to be such a dangerous character. One day, a great lady in Rome said to him, 'Signor Paganini, I understand that you can execute an air on one string of your violin.' 'Madame, you have heard the truth,' replied the great virtuoso. 'Will you allow me and my friends to hear you?' 'Certainly.' So the great lady gave a reception, at which Paganini was invited to perform his violin trick. After actually playing the prayer from Rossini's 'Moses in Egypt' on one string, Paganini was thanked by his hostess, who said, 'Now Signor Paganini, as you do wonders on one string, can you perform on no string at all?' Most assuredly," said Paganini. "Will you oblige me?" With pleasure." A day was set, the great lady invited a number of friends to witness the miracle, and when all were assembled, Paganini failed to appear. News came soon after that he had that day left Rome. This was his performance without any string, and his retort to the social queen who had treated him as a mountebank rather than an artist. Poor fellow! he wasted away before death. In fact, the hundred steps he daily mounted to his palace at Genoa were enough to kill a man in his state of health. His body lay in the palace seven weeks after his death, because the clergy refused to allow it Christian burial. In his last moments Paganini had either refused to see a priest, or had not received absolution, and this was the punishment! I believe that eventually the body was taken out of Italy for burial.

HOW NOT TO PLAY THE PIANO.

Allow me to offer to the young ladies a few simple rules teaching them "How not to play the piano":

1. If there is—and there always is—some particular part of your piece which is rather awkward and difficult, don't waste time in analyzing it and finding out just where the difficulty lies, but flounder through it in a bold and beautifully mixed-up manner, and no one will ever be the wiser for it, perhaps.
2. Don't be afraid of the loud pedal. Master it at once. Comes in real handy at times.
3. Carefully avoid octaves; if you would not have a horrid-looking hand.
4. Do please try "crossing hands" when your teacher isn't around. Oh! it's beautiful. Never mind if you don't hit the right note three times out of three times. Looks awful hard. Cultivate it, girls.
5. Don't be particular in regard to the left hand part. No need of it. The bass don't amount to much, anyhow. Ain't much tune to it, anyway, is there? Just tap in here and there every now and then. Punch with con-

science, and a dead man wouldn't know the difference.

6. Scorn the finger marks. Originate your own. Make 'em up as you go along. Great sight nicer, ain't it?

7. When you are to play your last piece to "company," to make it go well, put all your rings on.—*Philadelphia Mirror.*

MUSICAL ITEMS.

—Hermann Gotz, the composer, is dead.
—Italian Opera is not flourishing in Paris.
—Dejazet is to have a monument in Paris.
—Miss Thursby is going to Europe. What for?

—Miss Minnie Hauck is in high favor at Berlin.

—Mme. Albani has married M. Zieger, captain of the Municipal Guard of Paris.

—The "Ring of the Nibelungen" will be repeated at Bayreuth in July and August.

—Mme. Adelina Patti is singing in Vienna this month, and appears in London from May to the end of July.

—Mr. Gye has re-engaged, in Paris, M. Capoul, who will appear at Covent Garden toward the end of this month.

—Miss Edith Abell, of Washington, has made a remarkably successful debut in opera. So says Milan (Italy) musical journal.

—Work has been suspended on the new London Opera House, and Mr. Mapleson has re-engaged Drury Lane for the coming year.

—Herr Ullmann has engaged the great violinist, Wilhelmj, for a series of concerts in the United States. He was *chef d'attaque* during the Bayreuth festival.

—The English impresario, Mr. Jarrett, is trying to effect a combination between Mme. Nilsson and M. Faure, for the purpose of an operatic tour in America.

—Johann Strauss has a curious method of conducting the rehearsals of his own music. He begins with the violins; then he calls upon the wind instruments, and only when they are both perfect separately, has a general repetition.

—The *Figaro* states an occurrence worthy of note: that Mendelssohn's *St. Paul* was recently performed at the Argentina, of Rome. Under the baton of Signor Pinelli there was a chorus of one hundred and fifty voices, the tenors and basses outnumbering the sopranos and contraltos in the proportion of three to one.

—In the second act of *Guillaume Tell*, two horsewomen and two horsemen cross the back of the stage. During a recent performance at the Grand Opera, Paris, the horse ridden by Mme. Michaud slipped. In rising quickly he threw his rider, dragging her some distance along the ground. There was great commotion on the stage and in front of the house, though the performance was not stopped. A medical man was in attendance, and in a short time Mme. Michaud was conveyed home. She sustained no serious injury, and in a few days will, probably, have quite recovered.

—Edwin Landseer once sketched Paganini; and of this sketch it is said, "One might suppose it is a caricature of the violinist, but it really is not so. He was a strange-looking man at all times; but when at work with his instrument, his excitement at times was such, that in appearance and manner he was as one half demented.

—Herr Reinecke has composed a new violin for Herr Joachim, which the latter played at the eleventh Gewandhaus concert at Leipsig with signal success. In the programme a symphony by the young musician, Hermann Gotz, who died recently, was also executed, and increased the regret felt at the premature decease of the composer.

—A new operetta by Lecocq, "Kosiki," has made a success in Paris by a very ingenious but unscrupulous trick. The managers caused a report to be spread abroad that the piece was shockingly indecent. All Paris forthwith exclaimed, "Monstrous!" and flocked to see how monstrous. The story was that the hero undressed the heroine on the stage. The truth was that the change of toilet referred to consisted simply in removing a loose outer jacket and untying the lady's hair. But the success of the piece has been made.

—Miss Lillian Duntton, native of Gloucester, Mass., who studied music in Boston and Portland, and who has been abroad, studying for three years, is soon to make her debut at the Theatre Fondo, Naples. She is said to possess a powerful and sympathetic soprano voice, thoroughly dramatic in quality, and a person adapted to the voice. She is now preparing the roles of *Trovatore*, *Poliuto* and *Lucrezia Borgia*, and has secured an offer for another engagement at one of the large theatres in Rome. She is a pupil of Signor Scafati.

—Offenbach's book on America has awakened great disappointment here. There is too much about the little Mephistophelian opera bouffist himself and too little about the great country he hopped about in for a couple of months. One would think when they read Offenbach on America that when he lay down at night his head rested on Cape Cod, while his toes dabbled in the Pacific Ocean; and yet malicious people say that his book was written by Albert Wolfe, of the *Figaro*, who has never been in America. *Vive la bagatelle!*—*Herald Paris Cor.*

—M. Schelcher, the Senator, has just presented a curious collection of old music to the library of the Conservatory in Paris, and one which has taken him about twenty years to get together. As old and rare music now brings extravagant prices, this collection has a money value, and represents also a great deal of research, judgment and care. It contains a large number of English airs—collected by Joseph Baidon, about the year 1797—and all the lyric, poetical, satirical and seditious songs of the times of the Georges. Nearly all the old Jacobite songs, rendered famous by Sir Walter Scott, figure in this curious collection.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

Sheet Music—Snoring.

Something of a wag—A dog's tail.

Honest men—Upright piano makers.

Artists in music and drawing—Mosquitos.

Every bird pleases us with its lay—especially the hen.

A vocalist was nearly choked recently by his swelling notes.

Good musicians execute their music, bad ones murder it.

The singer who brought down the house has refused to rebuild it.

Why is a church bell like a forgetful servant? Because it has to be tolled so often.

The new moon reminds one of a giddy girl, because she's too young to show much reflection.

Probably, the reason why so little was written in the dark ages was that people couldn't see to write.

"Gently the dews are o'er me stealing," as the man said when he had five bills presented to him at one time.

A man who bumps his head against that of his neighbor, isn't apt to think that two heads are better than one.

Character doesn't depend on diet. The ass eats thistles and nettles—the sharpest of food, and is the dullest of animals.

"My son," said a venerable philosopher, "never waste your time—not a moment of it; always waste somebody's else."

Why is a ballet-dancer a most inhuman creature? Because her greatest delight is to execute her GRAND PAS (grandpa).

Beauty has its privileges. A woman who has plainness of countenance must not indulge in the luxury of plainness of speech.

"I hate to hear people talk behind one's back," as the pickpocket said when the crowd were chasing him and crying, "Stop thief!"

"The dearest spot on earth is home," the song being believed. Mr. Peghet says it's true—costs him twice as much as any other spot.

Foots, on being scolded by a lady, said: "I have heard of tartar and brimstone; you are the cream of the one and the flower of the other."

A very polite Frenchman being asked why he applauded so vehemently at the close of a wretched performance, replied, "Mon Dieu! because it is ended."

"I see the villain in your face," said a Yankee judge to a prisoner. "May it please your worship," replied the prisoner, "that is a personal reflection."

A young lady went to see the "Merry Wives of Windsor," the other evening, and during the play asked her escort to point out Mr. Windsor, as she did not see his name on the bill.

Pawnbrokers have never been described as the pioneers of progress, although it must be admitted that they are always ready to make an advance.

Mrs. Malaprop says she knows who the Alpine glacier is. He is a foreigner who carries a lump of putty in his hand and a pane of glass under his arm.

After the clergyman had united a happy pair not long ago, an awful silence ensued, which was broken by an impatient youth exclaiming, "Don't be so unspeakably happy!"

"Mamma," said a precocious little boy, who, against his will, was made to rock the cradle of his infant brother, "if the Lord has any more babies to give away, don't you take 'em."

A Chicago man has fitted up a fiddle to run by steam; and the horrified neighbors are looking about for some contrivance that will enable them to run by the same mechanical power.

Mistresses show more consideration for their servants than is generally supposed. Not long ago Mrs. Fidget was heard telling her maid-of-all-work that she had been scouring the whole house for her.

A scintillation from Detroit, regarding the recent spell of weather enjoyed in that locality, reads thus: "It is so cold that the statues in the Campus Martius were found with their hands in their pockets this morning."

"No, George," she said, in response to his question, "it is not true that a string of new belt buckles in a shop window would make any woman lose a train; but," she added, musingly, "sometimes she might have to run a little."

A gentleman in this city advertised for a boy. The next morning, on arriving at his office, he found in front of the door a band-box, with this inscription on it: "Will this one answer?" On opening it he found a nice fat specimen of the article he had advertised for, warmly done up in flannel.

It is seldom easy to see the hidden benefaction in that which is an apparent affliction. A boy who was "confounding" the mosquito was told by his pastor that, doubtless, "the insects are made with a good end in view," when he replied: "I can't see it, whether it is in view or not; at any rate I don't like the end I feel."

Two literary ladies were lately witnesses on a trial. One of them, upon hearing the usual questions asked, "What is your name?" and "How old are you?" turned to her companion and said: "I do not like to tell my age; not that I have any objection to its being known, but I don't want it published in all the newspapers." "Well," returned her companion, "I will tell you how you can avoid it. You have heard the objection to all hearsay evidence; tell them you don't remember when you were born, and all you know of it is by hearsay." The *ruse* took and the question was not pressed.

Fanny Horton, a celebrated English actress, being hissed in her youth, had the boldness to come before the audience and ask, "Which do you dislike, my person or my playing?" "The playing! the playing!" was the cry from all sides. "Well, that consoles me," was the answer; "my playing may be bettered, but my person I cannot alter." She soon became the favorite of the public.

"Gentlemen, I can't lie about the horse; he is blind in one eye," said the auctioneer. The horse was soon knocked down to a spectator who had been greatly struck by the auctioneer's honesty. After paying for the animal he said: "You were candid enough to tell us that this horse was blind in one eye. Is there any other defect?" "Yes, sir, there is, he is also blind in the other."

A would-be swell, wishing for an excuse to speak to a beautiful lady in the street with whom he was unacquainted, drew his nice white cambric handkerchief from his pocket as he approached her, and inquired if she hadn't dropped it. The lady glanced at the handkerchief, nodded assent, took it, thanked him, and walked on, leaving the exquisite to be laughed at by his companions.

An Epicure.—He was travel-stained and weary, and his eyes had a far-off, wistful look, as though he knew that rest was not for him, however much his tired heart might crave for it; and, as he humbly asked the lady of the house for a morsel of food, his venerable appearance and evident want aroused all her womanly generosity, and she presently set the poor tramp down to the remains of the family dinner. "Poor old man," she murmured, sympathetically, as she saw him lean back in the chair, leaving the food untouched on the plate, "he is too weary to eat;" and she asked him if he felt ill. "Not exactly, mum," was the answer in an humble voice; "but mos' people cooks their roast beef till it's overdone, an' overdone beef don't agree with me. Y' hav'n't any Wooster sauce, have ye? I mos' gen'rally use it when beef a'n't cooked to suit me."

The following poetical advertisement indicates humorously, but very truthfully, how much a man expects of his wife:

Wanted—A wife who can handle a broom
To brush down the cobwebs and sweep up the room;
To make decent bread that a fellow can eat,
Not the horrible compound you everywhere meet;
Who knows how to boil, to fry and to roast,
Make a good cup of tea and a platter of toast;
A woman that washes, cooks, irons and stitches,
And sews up the rips in a fellow's old clothes,
And makes her own garments—an item, too, which is
So horrid expensive, as everyone knows;
A common-sense creature, and still with a mind
To teach and to guide—exalted, refined;
A sort of an angel and housemaid combined.

Music is good. Like all good gifts, it is abused. The abuse of music does not lessen its importance and value, though it decreases its influence and retards its progress.—*Musical Hints.*

TO MISS BELLE F. HARRIS.

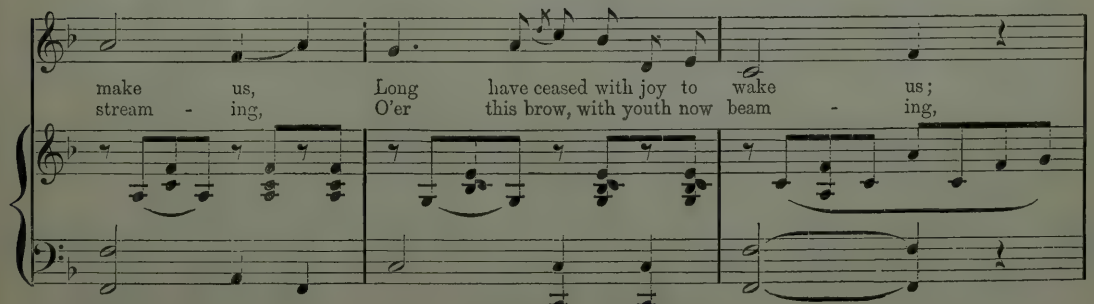
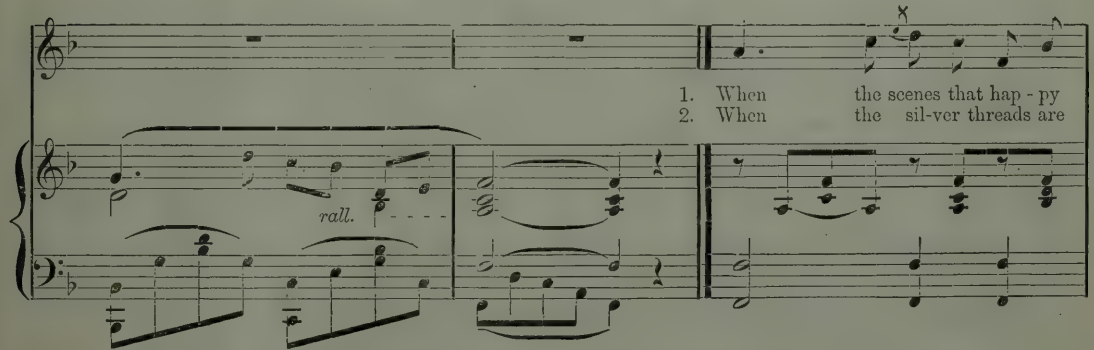
WILL YOU STILL REMEMBER ME.

(SONG.)

Composed by SPENCER LANE.

Andante con Expressione.

PIANO



And our youthful days of glad - ness, ... Pass'd and gone—have ceased to
 When be - tween us there are shi - ning, ... Sun - ny lands or deep blue

be;
 sea;
 When these scenes and joys for - sak - en,
 When the heart no long - er bor - rows

To my song no long - er wak - en, When our mirth has turned to
 Plea - sures from the bright to - mor - row, When in death I am re -

sad - ness, Will you still re - mem - ber me.
 clin - ing, Will you still re - mem - ber me.

When all these, fond hearts have sev - ered, . . . Though we all have well en-

deav - or'd, Will some one still be re - mem - ber'd,

Will you still re - mem - ber me, Still re - mem - ber

ad lib. me Still re - mem - ber me

rit, colla voce,

1st & 2d time. 3d time.

1st & 2d time. last time.

'TIS BUT OF YOU I DREAM.

Music by STEPHEN MASSETT.

PIANO. *mf*

espress.

1. I	love	you, 'tis	the	sim - plest	way,	The
2. There's	mu -	sic in	the	light - est	word	That
3. I	bles	the sha -	dows	on your	face,	The
4. Oh,	-you	are kind -	lier	than the	beam,	That

thing	I feel	to	tell,	Yet	if	you told	it	all	the day	You'd
you	can speak	to	me,	My	soul	is like	the	æo -	lian chord	And
light	up - on	your	hair,	I	love	for hours	to	sit	and trace,	The
warms	where - e'er	it	plays,	And	you	are gen -	tle	as	a dream	Of

passionato.

ne - ver guess how well, You are my com - fort and my light, My
 vi - brates still to thee, I ne - ver heard the love song yet So
 pass - ing chan - ges there, I love to hear your voi - ces tone, Al -
 hap - py fu - ture days. And you are strong to do the right And

f

ve - ry life you seem, I think of you all day, all night, 'Tis
 thrill - ing, fond, and true, But in my own heart I have met Some
 though you should not say, A sin - gle word to dream up - on When
 swift the wrong to flee, And if you were not half so bright, You're

but of you I dream.
 kind - lier thought of you.
 that has died a - way.
 all the world to me.

coll. voc. *dim.* *p*

LITTLE BIRDIE, SING AND CHEER ME.

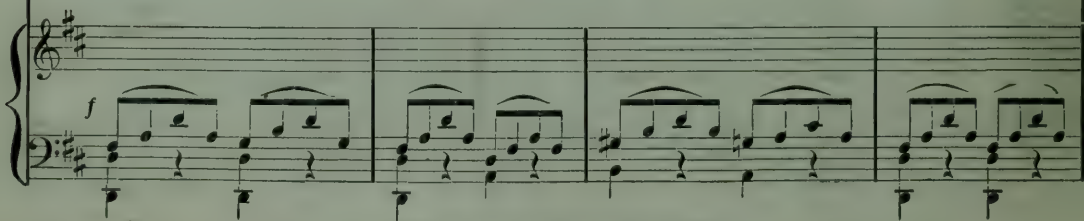
Words by DE WITT HUBBELL.

Music by LILLIAN.

Moderato.



1. Lit - tle Birdie sing and cheer me,	Soothe with song my weary heart,
2. Lit - tle Birdie sing and cheer me,	Let that lute-toned voice of thine,
3. Lit - tle Birdie sing and cheer me,	In this world of grief and care.



f

All my soul is dark with sor - row, Has - ten with thy magic art.
 Fall in all its richest mu - sic On this grateful ear of mine.
 I have naught to yield me so - lace, None my weight of grief to share.

p

Con Esp.

In thy voice, so sweet and win - some, Dwells a charm can still its pain,
 From thy lips so soft and ro - sy, Let the sil - v'ry ca - dence well,
 Then I pray thee, Lit - tle Bir - die, Cull thy sweet - est songs to - night;

pp

Calm its wild and fit - ful thro - bings, Lull - ing it to rest a - gain.
 Ban - ish - ing a - while re - mem - brance, As I lin - ger 'neath the spell.
 And my heart shall ever bless thee For one hour of pure de - light.

p

CHORUS.

p
SOPRANO.

Lit - tle Birdie sing and cheer me Life seems very dark to - night,

p
TENOR.

Lit - tle Birdie sing and cheer me Life seems very dark to - night,

BASS.

Sad and lonely, thy voice on - ly Can recall its faded light.

Sad ... and lonely, thy voice on - ly Can recall its faded light.

PLUMAS WALTZ.

EUGENIA A. WHEELER

Introduction.

8va.....

ff con moto

Waltz.

8va.....

p

dolce maniera

8va.....

dolce maniera

8va.....

doux

Fine.

8va

The first system of musical notation for the Plumas Waltz. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure of the treble staff has a forte (*f*) dynamic marking. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

8va

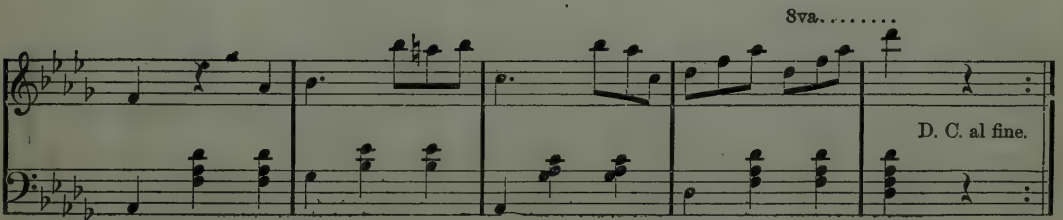
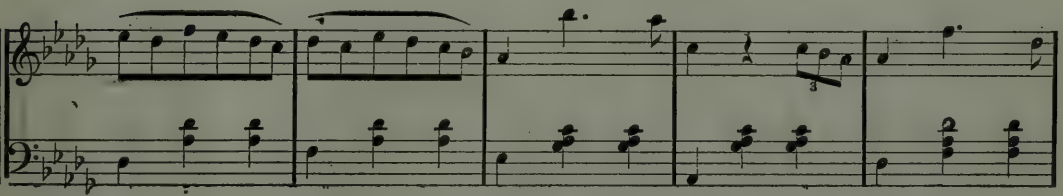
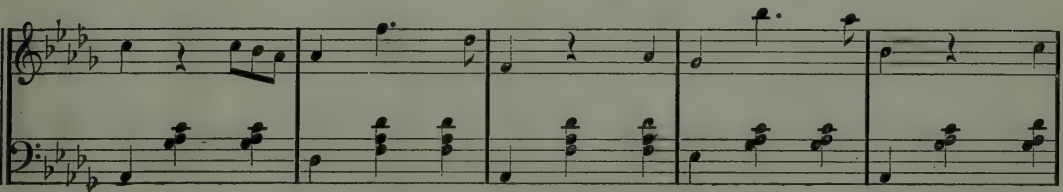
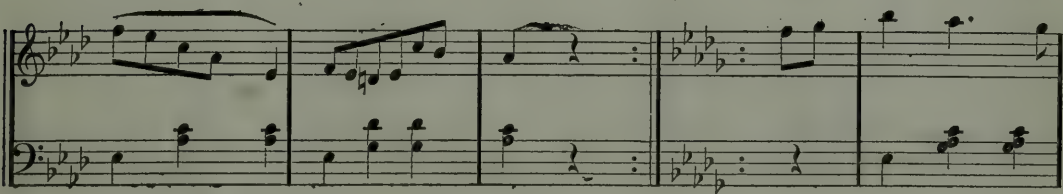
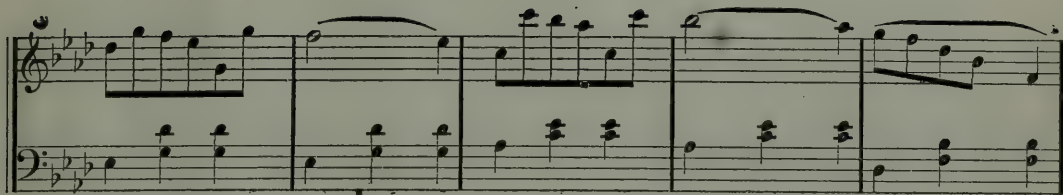
The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff features a series of eighth notes and quarter notes, with some measures containing beamed eighth notes. The bass staff continues with its accompaniment, using chords and moving lines.

8va

The third system of musical notation. The treble staff shows a continuation of the melody, with some measures featuring chords. The bass staff provides a steady accompaniment with chords and moving lines.

The fourth system of musical notation. The treble staff continues the melody, with a measure marked with a piano (*p*) dynamic. The bass staff provides a steady accompaniment with chords and moving lines.

The fifth system of musical notation. The treble staff continues the melody, with a measure marked with a piano (*p*) dynamic. The bass staff provides a steady accompaniment with chords and moving lines.



SHERMAN & HYDE'S MUSICAL REVIEW.

ARTISTS' SALARIES.

GENEVA writes to the *Musical World* for information as to the prices paid great artists and the following is the editor's answer:

The prices always have been, and still are very large. It would be too great a task for me to name all great singers, and to mention the sums paid to all the great concertists.

Already during the time of the Roman Empire, singers, actors and dancers were paid very liberally. We learn that the yearly income of Roscius, the famous actor, reached the enormous sum of 5,600,000 sesteru, about \$24,000.

The former actor received 4,000 sesteru for each performance. The Emperor Tiberius saw the necessity of cutting down the salaries of actors, dancers, etc., and the value of each of their appearances was finally set down to five gold pieces. But then there were immense presents and royal gifts showered upon them, so that in the end they did not lose much.

The opera has always been, and still is an expensive luxury. Thus the Dresden Italian opera (1717) paid the Chapel Master, Antonio Lotte, per year 10,500 thalers, while the first male singers received salaries ranging from 7,000 to 3,000 thalers. The lady singers, however, received smaller salaries, ranging from 5,000 to 2,374 thalers. The cause of this discrimination will be plain to musical historians. These sums will be found small when compared with the sums singers receive in our days; but we must bear in mind the times, the scarcity of money, as well as the fact, that the singers of the Dresden opera had also free board and lodging, as well as free use of court equipages. All know that this class of people generally love to indulge in an expensive mode of living.

Of the composers of those days, very little is known. They generally reap very meagre benefit from the children of their brains; yet we learn that Lulli, the French composer, who died towards the latter part of the seventeenth century, left a fortune of 630,000 livres which was an enormous sum for a musician to amass in those days. Faustina Hasse (born 1700) received 15,000 florins per season in Vienna, while the great Mara, (born 1749) received but £450 from Frederick the Great; but then we all know his aversion to German singers, composers, poets, and the German art in general. On the other hand, it is said, that the English offered her £1,600 for three concerts, aside from the sum of £2,500 to defray expenses. This is a remarkably high offer for Madame Mara's times, and for this reason its genuineness is doubted by some. Catalani (born 1783) received in London as much as £3,000, or \$15,000, for one season of six months, while in St. Petersburg she received 10,000 guineas for four months' singing. The great Pasta (born 1798) had 40,000 francs paid her in Paris for twenty nights' singing, and £14,000 per season. Colbrau (born 1785) had £15,000 in London

per season. Grisi (born 1805) received while in New York £400 (\$2,000) for singing merely two airs, and was engaged in that city at a salary of £17,000, or \$85,000, for six months.

Madame Sontag (born in 1806), while in Berlin—the city of small salaries—received £850 per year, and in London she received 40,000 francs for one short season, while Paris gave her 50,000 francs for the same time. Malibran (born in 1808) received for each representation in the Drury Lane Theatre in London, \$750; she had \$18,000 for twenty nights. The great Lablache (born 1794), while in London, received £150, or \$750 for each appearance on the stage; while Queen Victoria paid him £50, or \$250, for every singing lesson he gave to her Majesty.

Madame Morello (born 1818) received \$1,500 for four days' services as a singer. Mario and Alboni never sung for less than 2,000 francs a night each; and the great Tambrlik received 2,500 francs for his high C.

Jenny Lind (born 1821) perhaps had the largest salary of any singer; she received, while engaged in Berlin, £20,000 per year; she was paid \$5,000 for one night's singing in Edinburgh. At the first concert in Castle Garden, New York, the receipts were \$17,864, at the second \$14,203, making in all \$32,067, of which her share was one half, or \$16,033.50. Think of it! Earning sixteen thousand dollars in two nights' concerts, and singing only a few pieces in each concert! The total receipt of her concerts, while she sang under the management of Barnum, was \$712,000. She subsequently gave nineteen concerts on her own responsibility, in which she received \$60,000. No such sums were ever realized by any other singer. Truly may a writer say of the Swedish Nightingale, that she earned enough to buy Sweden.

By way of contrast, I will mention the income of that other Swedish singer, Nilsson; she received in New York \$3,000 for one night's opera, and in all she was paid by Strakosch \$380,000 for her performances in this country. Albani was paid \$750 per night.

Figaro, a Parisian journal, gives some strange figures in connection with the performances of the French singer, Judic, at St. Petersburg; she received 20,000 francs, about \$5,000 for one night's singing. Aside from this, she was the happy recipient of a diamond set, consisting of five large stars, worth 20,000 francs; an arrow for her hair, with a zephyr as large as a pigeon egg, set in diamonds, worth in all 80,000 francs, or about \$20,000. She also received seventeen diamonds of the purest water, set in a bracelet, worth 32,000 francs, or about \$8,000. Add to this the price of 100,000 francs for her regular engagement of six weeks, and we will be able to figure up about 254,000 francs, or about \$62,000, for six weeks singing in St. Petersburg.

Anna Brewster reported, some time ago, the following prices as having been paid at Apollo Theatre in Rome, viz: Madame Stolz,

the prima donna, received 45,000 francs; Madame Urziach, also a prima donna, received 36,000 francs; Nicolini, the first tenor, was paid 35,000 francs; Massini, 31,000 francs; Leprano, 24,000 francs; the baritone, Aldrigieri, 35,000 francs—the salaries of the whole company footed up the neat little sum of 350,000 francs, or \$70,000, and that only for the few weeks during the Carnival season. Add to this other expenses, such as that of the conductor, instructors, the ballet, gas bills, etc., and you will agree that Rome pays very high for her operatic fiddle. It is a remarkable fact, that six of the leading singers engaged at that time in the opera at Rome were foreigners, while, not many years ago, Italy supplied all Europe with opera singers. *Quite a change, is it not?*

The engagement of a prima donna is a very complicated and difficult affair. Let me give you a few facts about Madame Mallinger's engagements. In the first place, she objected to an engagement lasting only a limited time. She insisted upon being taken care of for life, and that the opera should marry her for better or for worse. Then she stipulated for three months' vacation, each year. After these points were settled, she was ready to talk about the question of salary. She demanded 500 florins for each night she was to sing, and she had it put into the contract that she was not to sing less than eight times a month, or twice a week, making 48,000 florins per year.

This salary was materially increased, first by presents, such as singers never refuse, and secondly, by the income of a staring tour; and by the time the year was finished, she must have had nearly, if not quite 100,000 florins. But this was not all! She demanded 5,000 florins as a pension, and 18,000 florins more for an advance payment. Who would not be a Madame Mallinger, at any rate a prima donna?

The following is a statement of prices paid by Strakosch to the opera company which were in this country recently. Mlle. Albani had \$750 for each performance; Madame Potentini, \$1,200 per month; Mlle. Heilbron, \$1,500 per month; Mlle. Donadia, \$600 per month; Signor Carpio, \$2,000 per month; Signor Benfratelli, \$1,200 per month, etc. This shows the advantage of a prima donna, and how the lesser stars do fare!

The famous Jubilee singers, colored men and women, raised the snug little sum of \$90,000 in their concert tour, \$50,000 of which they cleared in England, the balance in America. In an article published in the *Song Messenger*, I find a few statements concerning the prices paid to some of our Boston choir singers. Mrs. Julia Houston West, Mr. H. M. Smith and others are mentioned as receiving \$1,000 to \$1,200 per year; G. L. Osgood, L. P. Tacher and other well-known tenors received \$750 to \$1,000. The price of a good alto was then about \$700; basses received about \$1,000. Yet Mr. Whitney held a position, some years ago, in

SHERMAN & HYDE'S MUSICAL REVIEW.

Christ Church, New York, going every week to that city from Boston, at a salary of \$3,000 a year and expenses paid. Mr. Dudley Buck is mentioned in the same article as leading all organists, by way of salaries, with a salary of \$1,500; while Paine, Lang and Thayer each received only \$1,000 a year. Of course, changes have been made since then. I have no means to ascertain prices paid at present, and hence merely give these statements as items of curiosity.

The lyrical theatres of Europe are very liberally supported by the several governments. Thus the opera of Milan receives a subvention of 320,000 francs per year; that of Rome the sum of 300,000 francs; Naples the same; Florence, 180,000 francs; Venice the same; Turin, 60,000 francs; Genoa, 120,000 francs, and so forth. In view of the fact, that the managers of these institutions need pay no rent, nor lose their best seats or boxes through greedy stockholders; and in view of the fact, that these operas derive great assistance from the pupils of the singing and dancing schools connected with them, as well as from the several conservatories, the pupils of which perform frequently gratis in the orchestra, it is, the least said, remarkable that government subventions are at all required. Do not imagine that these operas are not patronized. It is true, they do not charge as high prices as did Strakosch and others in our country, yet there is no better opera-going people than the Italians. Nevertheless, aid is needed every year, because of the high prices of singers, and the extravagance with which operas are put upon the stage.

While writing about these great singers, it may be of interest to you to know whether they manage their fortunes well. Catalani was very saving, and left a fortune of \$382,000, or \$1,910,000. Sontag was unfortunate; she married a drinking and gambling Count, and lost everything; while on a concert tour, gathering a second fortune, she died. Malibran, Albani, Pasta, Lind, Nilsson, each were very saving. Parepa Rosa left \$250,000; she looked well after the premises. Miss Kellogg's mother manages her affairs, and knows how to make close bargains; some curious tales have been told about Kellogg's saving habits. Patti is said to be extravagant, and avaricious, too; but it is supposed she will not retire poor from the stage. Albani tries hard to save a fortune. Lucca, as well as Murska, spend as much as they make. Adelaide Phillips is reported poor, owing to her generosity to her relatives. Miss Cary's chances of getting rich are only now beginning; she is a New England woman, and will not be found wanting! Madame Bishop has made and lost her fortunes; she lately received \$5,000 as a gift. Formes, Mario, Tambrilki, each were very unfortunate, losing their gains, while Wachtel, Sims Reeves, Numann, Campani, Carpi, and Faure all made fortunes. Capoul saved nothing, neither did Maurel nor Brignoli, of

whom it is said, that he now sings better, and for smaller salaries, than he ever did before.

Many of our marriageable young men may be tempted by so much wealth to search after a prima donna for a wife! But let me here give a description of a prima donna's husband, as pictured by one who evidently knows. "To be the husband of a potted prima donna, cannot be altogether agreeable; he is nothing but an attachment to, and a faint reflection of her; he is a part of her suite, whose expenses are paid by the manager; and he is generally regarded as her maid is, or her poodle, her canary, or her guitar, or any other incumbrance. How a man of the smallest spirit or force can consent to occupy such a position, it is impossible to conjecture. One might think that suicide would, by comparison, be infinitely delightful. As a choice between going to the altar with a prima donna, or going to the halter without one, I should choose the halter with rupture.

Among concertists, probably none earned as much as did Liszt and Paganini. The exact sums I could not learn. The latter charged 2,000 francs for each music lesson. Hummel left a fortune of 375,000 francs, together with an immense number of valuable presents, as, for instance, 26 diamond rings of great value, 34 gold snuff boxes and 142 valuable gold watches. Herz and Thalberg made \$300,000 in America. Bulow received \$25,000. Rossini cleared in London, in six months, several hundred thousand francs. Actors and dancers of modern times are as well paid as great singers. Taglioni received at St. Petersburg 50,000 rubles at one benefit performance, together with a bouquet, studded with jewels. At Hamburg, the same dancer received 3,000 marks for each performance. Ristori and Rachel were about equally well paid. The former received 102,500 francs at Rio Janeiro for ten representations, besides a large number of fine presents. In Buenos Ayres, she earned, in the same space of time, 208,000 francs.

BEAUTIFUL PICTURES.

We have received from the Fine Art Publishing House of Geo. Stinson & Co. Portland, Maine, several pictures recently published by them. The subjects, as works of high art, deserve the highest praise. Stinson & Co. were among the pioneers in the Fine Art publishing business in this country, and year by year their business has grown, until it has assumed colossal proportions.

A short time since they published a chromo, that had run of over one hundred and twenty-five thousand copies. The weight of them unmounted was over nine tons. In the selection of subjects, Stinson & Co. show correct judgment of the public taste, which natural talent, aided by long experience, alone can give. They publish every description of fine works of Art, from a chromo to a photograph—from a fine crayon drawing to the most elegant steel engraving. They bring into service the skill of the most talented artists. They are at present in want of a large number of new agents, to whom they offer most liberal inducements. We call attention to their advertisement, headed, "To the Working Class."

WEBER.

ILLUSTRATES THE PIANO WAR BY A DOG STORY, AND GIVES THE BOTTOM FACTS.

TO THE EDITOR OF THE NEW YORK TIMES:

Last week at the Tombs Court, before Judge Duffy, two claimants appeared for and with a handsome Newfoundland dog. As neither had any corroborative evidence, the astute Judge decided that the instinct of the dog himself would be the surest test of ownership. A policeman was ordered to hold the dog in the centre of the court-room, while one claimant was placed on one side of the room, the other on the opposite side. Both were ordered to whistle for the dog at a signal from the Judge, the dog to be released at the same time and choose between the claimants.

The Judge called time; each whistled to the best of his ability; policeman let go the dog; but the dog, after looking at the Judge and surveying the scene, escaped through the door, and sought elsewhere his rightful owner.

A similar scene has been enacted for the last two months among the piano men. A couple of piano-forte manufacturers—both honorable men—have been whistling their respective Centennial awards through the public press, with about as much success as the claimants had with the dog.

THE PRIZE BELONGS ELSEWHERE.

Stripped, then, of all verbiage, subterfuge, crimination, and recrimination, lawsuits, and all side issues simply intended to befog the public, the NAKED facts as to the Centennial awards are just these:

Most of the leading manufacturers received nearly the same recognition in regard to workmanship. Durability the commission could only guess at. The only real distinction was made by the jury as to the TONE of the pianos exhibited.

The piano, violin, and every other musical instrument is valued and purchased for its TONE.

Thus, then, the Baltimore house is given an award for

"general excellence in the requisites of a first-class instrument in power of TONE," to which the commission added singing quality.

The New York house for

"LARGEST VOLUME, PURITY, AND DURATION OF TONE,"

Whereas to WEBER is awarded

"SYMPATHETIC, PURE AND RICH TONE, COMBINED WITH GREATEST POWER."

Comment as to which is the HIGHEST AWARD would seem an insult to the intelligent musical public.

Let them be the JUDGES as to who is the rightful owner of the Centennial prize.

Suffice it to say that the WEBER award contains ALL THAT IS POSSIBLE in a piano-forte—

"SYMPATHY, PURITY, RICHNESS, AND GREATEST POWER,"

In short, a SOUL in a piano. A. WEBER.

SHERMAN & HYDE'S MUSICAL REVIEW.

Sherman & Hyde's Musical Review.

APRIL, 1877.

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THE MURSKA-FABBRI OPERA.

Ever since the first appearance of Mdle. Irma de Murska before a San Francisco audience, there has been in the public mind a conviction that the opera is her forte, and a general desire to hear her upon the stage. The correctness of this impression has been most fully attested, and the desire gratified during the past month. Through the excellent management of Mr. Charles Fritsch, a combination was formed with the artists of the Fabbri company, and the 5th ult., was selected as the opening night at Baldwin's Academy of Music. The thrilling opera of *Lucia di Lammermoor* was fitly chosen to display the artistic qualities of the prima donna; and the surpassing brilliancy of her voice, especially in the upper register, was so marked in her arias as to command the most enthusiastic recalls. In the noted Mad Scene, she seemed inspired by her surroundings, and her dramatic fervor captivated the audience no less than her vocal execution. Neither Mr. Theodore Habelmann as "Edgar," nor Mr. Jacob Mueller as "Henry," did themselves justice in the first act, but both excelled afterward. In the sextette they sang and acted with such spirit and feeling as to justly share the honors with De Murska, and the climax was greeted with the wildest applause. Mr. F. Lafontaine as "Raymond," excelled all previous attempts and contributed to the general success.

On the 7th ult., the favorite opera, *Martha* was produced, in which Mdle. De Murska charmingly assumed the title-role. "The Last Rose of Summer" was given with pure intonation and exquisite tenderness, and touched the hearts of her audience, whose earnest recall secured its repetition in English. Miss Louisa Beckmann represented "Nancy," with an abandon that well suited the part. Mr. Habelmann's most melodious tones were heard in a duet with Mdle. De

Murska, and in "M'appari" which earned a deserved recall. Mr. Mueller's Drinking-song was so spirited that the audience were scarcely satisfied with one repetition. The concerted passages were finely executed.

Il Trovatore on the 9th ult., like the preceding operas, won golden opinions from the audience. Mdle. De Murska's arias were marvels of smoothness and flexibility, while Mr. Habelmann sang the prison melody with that beauty of expression which distinguishes him as a lyric tenor, and was ardently encored. Miss Beckmann acted the role of "Azucena" very well for an artist of her experience, but without the intense dramatic power which the character requires. Mr. Mueller received a recall for "Il balen" which he rendered with superb vigor.

Robert le Diable was produced on the 12th ult. with fine scenic display: Mlle De Murska, as "Isabella," sang in her accustomed elegant and florid style, and her personation of the heroine was one of rare fidelity. The favorite solo, "Robert toi que j'aime," was loudly encored. Mr. Habelmann gave a powerful delineation of "Robert," and Mr. Julius Stein made a good "Raimbaud," singing exceedingly well for an amateur, and delighting his many friends. The appearance of Madame Inez Fabbri as "Alice," was the signal for hearty applause, testifying to the esteem in which she is held by our musical public. She was in excellent voice, and her refined and sympathetic interpretation of this prominent role was a great accession to the entertainment. Mr. Karl Formes as the evil genius Bertram, proved himself a magnificent actor, and his low notes were never more grandly effective. The concluding scene, in which the noble counsels of Alice prevail with Robert over the magic spells of Bertram, was one of surpassing interest, and was impressively portrayed.

The orchestra, which was only fair on the opening night, largely improved as succeeding operas were given. The ladies' chorus made equal progress, while the gentlemen's chorus continued below the proper standard.

MECHANICS' INSTITUTE CONCERT.

The first of the series of orchestral concerts was given at the Mechanics' Pavilion on Saturday evening, 24th ult., and was a grand success in all respects, the audience comprising over twenty-five hundred of our citizens. The one-half of the Pavilion on the Mission street end is admirably planned for a Winter garden, and through it the people pass to the concert hall on the Market street end, which is finely arranged for musical purposes, consisting of the main floor, the raised side seats or dress circle, and the end seats opposite the musicians' stand, also the galleries. The acoustics of this new concert-room are conceded to be superior, and the music was heard to advantage at all points. During the intermission and at the

close many of the audience availed themselves of the promenade in the garden, and the refreshments offered by the lady managers of the table.

The orchestra comprised thirty-five instrumentalists, under the direction of Professor R. Herold, who played the following selections: *Semiramide*, overture, "Jubel," march, "Napoleon," and *Robert le Diable*. While these were all given effectively, some passages showed the necessity of further rehearsals to attain a harmonious combination of the instruments. The music of the operatic selection last-named was superbly rendered, and warmly applauded. The orchestra also played accompaniments for soloists. Mlle. Jenny Claus played the violin solos, Mendelssohn's grand concerto, two movements, and a transcription caprice on *Martha*. Her brilliant execution has never before been so fully appreciated in this city, and her exquisite rendering of the "Last Rose of Summer" was wildly applauded. Mlle de Murska was in excellent voice, and gave "The Carnival of Venice" and the grand aria from *Linda di Chamounix* with magnificent expression. No other selections display more fully the remarkable flexibility of her voice, and the florid beauty which distinguishes her as an artist.

The audience were agreeably surprised by the rich tenor robusto voice of Mr. S. Koppel, and encored both his selections. The *romanza*, *La Favorita*, was sung with feeling, and it is the conviction of his listeners that with proper culture, he will become a superior artist. Under the direction of Mr. John P. Morgan, the Oakland Glee Club gave two selections and were encored. The smoothness and finish of the part-songs is very creditable to this society, the members having received faithful training. Two or three more bassos would however enhance the effect.

For the successful inauguration of this series of Saturday evening entertainments, particular credit is due to the experienced manager, Mr. W. A. Andoe. We hope the succeeding concerts will be as liberally patronized by our citizens as was the initial occasion.

ADELAIDE NEILSON.

This charming lady has been playing to crowded houses at the California Theatre, and as on her previous visit, has awakened more enthusiasm than any other actress who has visited our coast. Her most conspicuous success has been in the play of *Romeo and Juliet*. She is the embodiment of the ideal Juliet, with all the spontaneity, ardor and power of that most wonderful character; and conveys with equal facility the lighter and deeper shades of feeling, in her rapid transitions. Since her last appearance she has grown less piquant, and more *spirituelle*, less gay and more imposing; and what she has lost in external buoyancy, has been more than compensated by the beauty of delineation which speaks

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through each look and in every tone. A child of genius, she has attained the rich expression and refined culture that marks true womanly maturity, and well deserves the encomiums of our admiring public.

Mr. T. W. Keene as Romeo, and Mrs. Judah as the nurse, sustained their parts with uncommon ability, and the support was generally good. The orchestra fully maintained its fine reputation.

A NOVEL ENTERTAINMENT.

The Mission Grammar School gave a picnic with a delightful entertainment, at Woodward's Gardens, on the 19th ult., which was in every respect, a fine success. The programme of the afternoon comprised dances by Allie Francklyng and Harry Fonda; also several charming May Pole Dances and a grand quadrille of 150 pupils, who represented the various nationalities by appropriate costumes and banners. The center of the large pavilion was occupied by America, personated by thirty-seven children, in red, white and blue, escorted by the Goddess of Liberty; the latter character, assumed by Miss Isabella Stivers, of Miss Mitchell's class. The children personating the leading European nations were grouped around the center, while the corners were filled with the representatives of less prominent nations.

Conspicuous for correctness of costume were Spain, Germany, Scotland, Ireland, and the North American Indians. As the brilliant lines marched into the hall, each nation escorted by a flag-bearer, their picturesque appearance was greatly admired by the large audience. The pupils performed their parts very creditably, and the precision of their movements proved that they had been carefully trained. The instruction in dancing was generously given by the McCarty brothers and sisters. The exercises were skillfully arranged and managed by the principal of the school, Miss L. T. Fowler, with the efficient co-operation of her assistant teachers, and especially of Mrs. S. F. Neil and Misses Mary A. Deane, M. E. Bennett, W. E. Morse, V. Mitchell, B. Cox and Jessie Forsythe. At the conclusion of the exercises, the children, attended by their teachers, enjoyed the numerous attractions of the gardens.

This interesting occasion was financially very profitable, and as a result, the school now possesses a fine Weber piano; and we may confidently expect that the progress of the pupils in music will be materially aided by the use of this superior instrument. We hope the success of the Mission Grammar School in their enterprise may induce other schools to follow their example.

MISS ELIZABETH PHILP's songs called "Happy" and the "Hidden Chord," are having a large sale in London. In our next issue, we expect to present our subscribers with one of the ballads of this charming English composer.

A COMPLIMENT.

A distinguished musical critic sends this compliment from London, dated Feb. 24: "Sherman & Hyde's MUSICAL REVIEW is really a most interesting Journal, and I have enjoyed it immensely. Please continue sending me the paper; it really tells me of occurrences in my own country, of which I was previously ignorant."

MADAME CUVELLIER.

We are pleased to announce that this lady, who was a pupil of the celebrated Labarre of Paris, on the Harp, and who has recently been teaching at Mills' Seminary, has now located at 121 Turk St. in this city, where she will receive pupils on the Harp and Piano and in the French language. Mme. Cuvellier has a high reputation as a teacher, and we trust she may be as successful in this city as at Mills' Seminary and elsewhere.

A LYRIC QUARTETTE.

An association of gentlemen has recently been formed in this city, comprising J. S. Bettencourt, first tenor; C. A. Howland, second tenor; C. W. Dungan, first basso; and E. McD. Johnstone, second basso. This quartette will make engagements for concerts and soirees in this city and Oakland. From the musical culture these gentlemen have enjoyed for several years past, and their experience as solo and chorus singers, we anticipate their success in the new enterprise.

No. 1, Vol. 1, of "The American," a new Art and Society Journal, has been received. Mr. J. C. Freund, the able editor of the "Music Trade Review," will fill a similar position on the staff of the new aspirant. It will be issued weekly, and illustrated much after the style of "Harper's." The field which it proposes to occupy is announced as follows: "In spirit and purpose, THE AMERICAN is American and will seek to make itself interesting to Americans, and welcome in the home circle. Its aim will be to edify rather than to convince, and to entertain rather than to instruct; and its desire is to maintain a good understanding rather than an ungenerous rivalry with contemporaries." We shall welcome the stranger whenever it may see fit to call.

MRS. PAULINE RUTHERFORD, a New York lady and belonging to one of the oldest Knickerbocker families, has recently made a sensation in Paris by her wonderful and artistic singing in English, Scotch and Irish ballads. She has been giving some musical reunions to the French and American residents, and the general opinion is, that her belted singing is very remarkable; her style is perfectly simple, but fascinating, pronouncing her words most distinctly, and her voice is very sympathetic. She is coming to San Francisco this year.

A LUCKY TENOR SINGER.

A Mr. Scoville, a young man of about 27, the tenor of St. Thomas church in New York, where he was getting \$800 a year, has married the rich heiress, Miss Marcia Roosevelt daughter of the late Judge Roosevelt. Her mother who is a sister of Lady Gore Ouseley, died in Paris recently, leaving two millions of dollars to this, her only daughter. Miss Marcia, visiting St. Thomas church, fell in love with the good looking tenor, and married him, and, as report says, presented him with a check for \$100,000 on the day of the wedding, and the annual income of \$20,000 a year; and, therefore, so far as finances are concerned, he must be considered a fortunate tenor.

ST. MARY'S CATHEDRAL CHOIR.

The singing of the choir at this church, upon the occasion of the farewell services of the late Mr. Samuel Herman, was very excellent, particularly the soprano, who rendered the solo parts with great feeling and expression.

CLARA LOUISE KELLOGG.

This lady, after refusing many brilliant offers, is to be married—so the New York papers say—some time during the present month. She will soon be in San Francisco, and will commence her operatic engagement at Baldwin's Academy of Music.

MRS. ESSIPOFF will be in San Francisco in May.

BARON SCHULTZ is going on the London Stock Exchange.

CHARLE LASCELLES is singing at the Albert Music Hall, London, and is a great favorite.

SIG. GIOVANNI TAGLIAPIETRA is in New York City, and with Brignoli is about to sing in opera.

MR. AND MRS. BRACY returned to Australia in the last Sydney steamer, as did also Miss Emilie Melville.

MISS BELLE THOMAS, well-known in San Francisco is at present in London, and this season is to appear in the English ballad concerts at St. James' Hall.

MADAME ANNA BISHOP's London address is 47 Gloucester Road, Regent's Park. She has returned from the Diamond Fields, and is going to devote herself to teaching music, and occasionally singing in Oratorio.

MRS. L. W. BOYER, on the eve of her departure for Europe for the purpose of perfecting her musical studies, will give a vocal and instrumental concert, at Pacific Hall on the 12th inst. We hope it will be well attended.

WE are informed that Mons. Edmond Andrade, the indefatigable champion of the Chev6 Galin system of the sight singing, will shortly have recourse to Exeter Hall for the better accommodation of his classes, and intends to lecture on the subject at South Kensington.

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COMMUNICATIONS.

FIRST CONGREGATIONAL CHURCH CONCERT.

The Sacred Concert on the 22d ult., by the choir of this church, under the direction of the organist, Mr. Sam'l D. Mayer, was an entertainment of rare merit throughout, and was largely attended. The choir now comprises Mrs Lizzie P. Howell, soprano, Mrs. Annie E. Stetson, contralto, Mr. Samuel D. Mayer, organist, and Mr. R. Jansen, basso. On this occasion they were assisted by Miss Clara Beutler, soprano of Grace Church, Mr. E. B. Scoville (late tenor of St. Thomas Choir, New York), Messrs. Benjamin Clark and Fred. Borneman, tenor and basso, of Church of the Advent, Mr Geo. J. Gee organist of Trinity Church, and a select chorus of ladies and gentlemen; forming a combination of talent seldom observed in any one concert. Mrs. Howell's aria from *Le Prophete* was most brilliant and artistic, and delighted the audience, who secured an encore piece. Mrs. Stetson's aria from the *Messiah*, "He was despised and rejected of men," was magnificently rendered. This city has scarcely ever been visited by a contralto artist who can equal Mrs. Stetson in vocal richness, in sympathetic expression or in distinctness of utterance. On this occasion the audience were charmed and recalled her with an earnestness seldom observed. The duet, "Ave Maria," by Mrs. Howell and Mrs. Stetson, and the final selection, "Inflammatus," by Mrs. Howell and chorus, cannot be too highly commended. The chorus was distinguished by accuracy and taste. Miss Beutler's bird-like voice was greatly admired in her aria from *Mercadante*, and her encore piece, "Nearer my God to thee," was sung so beautifully as to touch every heart. Mr. Mayer was in fine voice, and sang an aria from *Samson* in his best style, and his organ accompaniments were played with good taste. Mr. Scoville is a clear, pleasant tenor, and sang his solo so well as to win an earnest encore. Mr. Borneman was happy in his selection of an aria from *The Magic Flute*, which showed his powerful tones to great advantage, and was one of his best public efforts in this city. An organ duet, *Stradella*, by Messrs. Gee and Mayer; the motette, "King all glories," by Messrs. Clark and Borneman and chorus; a trio by Mrs. Stetson, Mr. Mayer and M. Borneman, and two quartettes by the choir, completed this programme. The audience included many talented amateurs and was uncommonly enthusiastic. Our city has rarely been favored with a sacred concert where the programme was so well selected and the execution so finished.

MR. AND MRS. BLANKART'S CONCERT.

An examination concert was given on the 9th ult., at Pacific Hall by the pupils of Mr. and Mrs. Otto Blankart, which showed their proficiency, and was attended by their parents and friends.

APOLLO GLEE SOCIETY CONCERT.

One of the best of our local concerts was given on the 9th ult., at the Central M. E. Church, by the Apollo Glee Society, under the direction of Prof. Washington Elliot. This society makes a specialty of operatic choruses, and several were introduced on this occasion, prominent among which was "Oh Hail Us, Ye Free," from *Ernani*, with accompaniment by Mr. Mart. Schultz, which was warmly received by the large and intelligent audience. The programme included several young ladies who are assiduously cultivating their voices, and whose marked improvement impels the assurance that they may yet be recognized as artists by our community. Prominent among these, are Misses Amelia I. Block, Addie Irish and Susie A. Beeman, soprano; and Misses Marie Withrow and Sarah A. Rightmire, contralto. Each of these ladies appeared in solo or duet, and their success was attested by the ardent encores of the listeners. Mrs. Robt. Moore was in excellent voice, and sang a spirited duet with Miss Rightmire, which was applauded. Mr. Charles Hertweck gave an exquisite zither solo of his own composition, and Mr. T. D. Herzog, a violin solo. Prof. Elliot may well be gratified at the progress made by this society.

LORING CLUB REHEARSAL.

The Loring Club, a singing society of gentlemen, gave their first rehearsal to invited guests at the Mercantile Library Hall on the 5th ult., and were greeted by a select and appreciative audience. The active members of the club are limited to sixty-five, and the associate members to two hundred. They receive musical instruction weekly, from Prof. D. W. Loring, and their repertoire includes mainly German songs and ballads. On this occasion the programme included the following choruses, "Heglesang," by Mendelssohn; "I long for Thee;" "In May Time;" "Ave Maria," by Abt; "Always More;" "The Spring again rejoices;" "The Trooper's Song;" "The Soldier's Farewell," by Kinkel; "Miller's Song," by Zoellner; "Rhine Wine Song;" "Sparrow's Twitter;" and "Loyal" song, by Kuecken. These choruses were sung with spirit, and some of them with superior expression, and were very favorably received by the audience, who encoored several of the numbers. The society, evidently well trained, promises to attain still greater results in the future. Following are the officers of the club: President, F. F. Low; Vice President, Oliver Eldridge; Secretary, C. P. Low; Treasurer, A. McF. Davis; Librarian, P. Loring.

BUSH ST. M. E. CHURCH CONCERT.

A very agreeable literary and musical entertainment was given on the 16th ult., at the Bush St. M. E. Church, under the direction of Mr. Charles Lombard, which was attended by the members of the church and their friends, who expressed entire satisfaction.

ST. JOHN'S CHURCH CONCERT.

The vocal and instrumental concert given at St. John's Presbyterian Church on the 16th ult., under the direction of Professor Lewis Seward, was a complete success. The large and intelligent audience evinced their appreciation of the performance by frequent encores. The programme surpassed that of most church concerts in variety, and there was no inferior achievement to mar the general effect. Mdle. Jenny Claus gave, upon the violin, a sonata by Handel and Ernst's "Elegie." The beautiful execution of the "Elegie" was universally admired. A "Fantasia on Scotch Airs," for the harp, by Prof. S. H. Marsh, was given with refined taste. The duo from the opera *L'Elisir d'Amore*, by the accomplished artists, Miss Mary E. Wadsworth and Signor G. Mancusi, was artistically rendered, and greeted with hearty applause. Mrs. Westwater sang the grand aria, "O Mio Fernando," from *La Favorita*, in charming style, and Mrs. Nickerson gave a Scotch ballad which was one of the features of the evening, and she was equally felicitous in her encore selections. This lady's sweet and expressive voice, and unaffected manners, give her particular advantage in ballad singing. The trio, "O Salutaris," by Mrs. Smith, Mrs. Nickerson, and Miss S. A. Rightmire, showed a remarkably fine blending of voices. Mr. Walter C. Campbell sang two basso solos, one of which, "Rocked in the Cradle of the Deep," was given with feeling, and deservedly encoored. A chorus by Mrs. Smith and the choir, and one by Mrs. Caulfield and the choir, were very good. It was a matter of general regret that Professor Seward's name appeared but once upon the programme in an organ voluntary. The church is to be congratulated upon its fine choir, and the musical and financial success in this concert under the organist's skillful direction.

TEACHERS' AID SOCIETY CONCERT.

The public school teachers of this city gave a pleasant entertainment on the 16th ult., at the hall of the Lincoln Grammar School, for the benefit of the Teachers' Aid Society, a most worthy benevolent institution. Following is the programme of exercises: address, Dr. A. A. O'Neil of the Board of Education; essay, Prof. John Swett; recitation, Miss B. Cox; debate, Prof. James K. Wilson, Miss Kate Kennedy, Messrs. George Beanston and A. L. Mann; piano solos, Miss F. Spauhacke and Miss Belinda Koper; vocal quartette, Profs. W. Elliot, W. E. Price, A. L. Mann and S. Sturges. The hall was crowded, and the participants greeted with applause. This interesting and instructive entertainment closed with dancing. It is to be hoped that these pleasant reunions may be more frequent hereafter.

MR. F. HAESTER'S CONCERT.

A pleasant musical soiree was given on the 5th ult., by Mr. Haester and his pupils, at the residence of Mr. B. Triest, 1715 Powell St. which was well attended.

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MISSION STREET M. E. CHURCH CONCERT.

An excellent concert was given on the 2d ult., at the M. E. Church on Mission Street near Eighteenth, under the direction of the organist Miss Marie Withrow. One of the most prominent numbers on the programme was a selection from Verdi, "Mal regendo Duo," for tenor and contralto, by Mr. Julius Stein and Miss Marie Withrow. The song "Waiting" by Miss J. Tucholsky, was also noticeable for fine execution. Miss A. C. Ciprico, gave the solo "Si tu Savais" with good expression, and a pleasant duet was sung by Mrs. E. Hanway and Miss Eva Withrow. Messrs. J. C. Williams and Clarence A. Howland were, as usual, felicitous in their solos, and Mr. S. S. Bennett sang "A Warrior Bold" in a manner quite spirited yet smooth. A duet on the Weber Piano, by Messrs. C. S. and H. Hoffman; a piano solo by Mr. James A. Kerr, and Gounod's "Ave Maria," for organ, piano and violin, by Misses J. Tucholsky and Marie Withrow, and Messrs. C. S. Hoffman and T. J. Duffy, were among the attractions at the concert. Other selections were also given, including a vocal solo by Mr. Jones. The programme was finely arranged and carried out, and the audience were very appreciative, giving frequent encores.

JANISSARIES OF LIGHT CONCERT.

The first installation concert and social of Harmony Temple No. 20, Janissaries of Light, was held on the 21st ult. at Sanders Hall. A large audience, mainly composed of the members of this flourishing benevolent society was present, and the officers previously elected were installed. Following this was an address by George F. Hilton, Grand Worthy Center, which was a very able exposition of the objects of the order, but was of too great length, in view of the concert which followed. The opening piece, "Where is Heaven?" sung by Miss Emma Ellinghouse, was encored. This young lady has a promising voice, worthy of thorough cultivation. Miss Lowenthal sang a solo acceptably. The quartette by Messrs. W. Y. Barnet, C. A. Howland, J. L. Ross, and E. McD. Johnstone was very finely executed, and several other vocal numbers were presented. A harmonica solo by Mr. Barnet was encored. Recitations were given by Miss M. E. Dwyer, and Messrs. W. H. Hutchinson, E. McD. Johnstone, and D. N. Boothby. The two last-named were performed the best, but all were favorably received. The concert was well arranged, and creditable to the order, and was followed by dancing, in which nearly all indulged.

Miss BELLA THOMAS, of San Francisco has recently made quite a hit in London, where she sang for the benefit of the Catholic schools at the Town Hall, Borough: receiving great applause and being encored several times.

Twenty dollars' worth of music and over 100 pages of choice reading for \$1.50. Sherman & Hyde's MUSICAL REVIEW.

POWELL ST. M. E. CHURCH CONCERT.

The Apollo Glee Society gave another of its fine concerts on the 23d ult., at the Powell St. M. E. Church, under the direction of Prof. Washington Elliot, Mr. H. S. Stedman acting as pianist. Several of the vocalists surpassed their previous efforts. Miss Amelia I. Block gave Badia's "Ecstasy of Love" with such brilliancy and purity of voice as to delight her friends and win a deserved encore. Miss S. A. Rightmire gave a very charming German song with beauty of execution and fidelity of expression and was equally fortunate in her encore piece, "The Danube River." Misses Mamie and Sallie Chattin sang the duet "Listen! 'Tis the Wood-Bird's Song," and their fresh, pleasant voices were much admired. These ladies, with Messrs. Saunders and Clark, rendered the quartette, "Sweet and Low," very smoothly; and the duet "Come with me," by Campana, by Misses Addie Irish and S. A. Rightmire, added to the interest of the occasion. Two novelties were presented—a comic trio by Messrs. Cutting, Upton, and Elliot, and a whistling solo by Mr. Minifie. Mr. Thomas J. Duffy played a violin solo, Ernst's "Romanza," and an obligato to Miss Rightmire's German song, both so well as to excel the performance of many professionals, and give universal satisfaction. Several operatic choruses were given by the society, among which the celebrated Phantom Chorus from *La Samnambula*, was conspicuous for precision and power, and "When the Summer Rain is Over," from *L'Elisir d'Amore*, was exceptionally good. A full house was in attendance.

MISSION LITERARY UNION.

The regular monthly entertainment was held at the Third Congregational Church, Fifteenth Street, on the 8th ult. The programme, an interesting one, embraced a piano duet by Misses Amelia and Ida Altschuler; readings by Mrs. R. H. Orton, Mrs. Mary A. Sanford, Miss Annie E. Rix and Miss Bertie E. Mower; songs by Miss Marie Withrow, Mr. and Mrs. A. T. Ruthrauff and Miss Rosa L. Ojeda. The next entertainment, a complimentary benefit tendered to the wife of the indefatigable president, takes place on the 5th instant, when we trust the attendance will be very large.

A WEDDING PARTY.

A very pleasant wedding transpired on the 21st ult., at the Plymouth Congregational Church, the parties being Prof. Martin Schultz, the well-known pianist, and Miss Susie A. Beeman, a promising soprano of our city. The ceremony was performed by Rev. T. K. Noble, assisted by Rev. E. L. Rexford, and the couple started upon their bridal tour with the greetings of their many friends. They have our best wishes for their prosperity and happiness.

Everybody ought to take it for \$1.50 a year, Sherman & Hyde's MUSICAL REVIEW.

CALVARY CHURCH CONCERT.

The Literary and Musical Society of Calvary Presbyterian Church, gave a complimentary benefit entertainment to the Ladies' Mite Society, on the 1st ult. Mrs. M. A. Anderson gave a reading which was very well received, Mr. Joseph Hemphill a recitation, and Mr. E. McD. Johnstone a very felicitous reading. "The Pleasure Exertion," a comic recitation, illustrated by shadows on canvas, was a feature of the entertainment. A piano duet was executed by Miss Sophie Drew and Mr. E. A. Afferbach, and a guitar duet by Misses Carol and Ada Crouse. A vocal duet by Messrs. W. Y. Barnet and J. L. Ross was applauded, and one by Mr. and Mrs. Anderson was encored. Messrs. J. S. Bettencourt, C. A. Howland, J. L. Ross and E. McD. Johnstone sang two quartettes so excellently so as to merit special mention. The concert was a very pleasant and social affair.

IN MEMORIAM.

At a special meeting of the Handel and Haydn Society, of North San Juan, held at their hall on Friday evening, the 16th inst., the following resolutions were presented by the committee and adopted:

WHEREAS, It has pleased God to remove from among us our fellow member, Mrs. Nanny Harris, and

WHEREAS, It is only by such sudden ruptures of affectionate regard that we are enabled to discover the true worth of those who have formed an important part of a society, and the power of the great Creator, be it

Resolved, That in this abrupt dissolution of the ties which have bound Mrs. Nanny Harris to us, and we to her, as members of the Handel and Haydn Society, we realize how great is He who rules above us, and we meekly bow to His stern decree.

Resolved, That this Society deeply grieves at the loss of one who has been from its earliest formation an earnest, devoted and useful member.

Resolved, That though deprived of participation in the funeral services as a musical body, we can the more thoroughly prove her worth to us by cherishing her memory in our hearts as one of our first and most zealous members, and be it further

Resolved, That as a token of respect to the deceased, our hall be draped, and the members of the society be requested to wear the usual badge of mourning for the space of thirty days, and also a copy of the foregoing resolutions be published in the North San Juan Times and Musical Review, and a copy be tendered to the family.

C. E. LANCASTER,
H. W. HAND,
A. J. PUTNAM, } Committee.

[We invite the public to send us condensed and temperate articles upon subjects of interest to the musical world, and shall, of course not hold ourselves responsible for any sentiment contained therein. The name of the author must in all cases accompany the article.]

A CATASTROPHE.

PELEG ARKRIGHT.

No human being who saw the sight
But felt a shudder of pale affright.
He sat in a window three stories high.
A little baby with no one nigh.
A stranger saw him and stopped to stare;
A crowd soon gathered to watch him there.

A gleam—a flutter in airy flight.
Came past the window a butterfly bright,
From fields of clover and perfumed air,
Wayfaring insect, what brought you there?
The baby saw it and eagerly
Reached to catch it, crowing with glee.

With fat, pink fingers, reached out—and fell!
The awful horror no tongue can tell.
Poor little baby so sweet and bright!
Pale faces quivered and lips grew white.
Weak women fainted, strong men grew weak,
Up rose one woman's heart-piercing shriek.

Hurrah for the awning: upon the fly
It caught the youngster and tossed him high.
The bounce prodigious made baby scowl;
He caught his breath, sir, and set up a howl.
All blest the awning that had no flaw:
But a madder baby you never saw!

MISCELLANEOUS ITEMS.

—Frank Lawlor, the well-known actor, who returned from Australia by the last steamer, speaks well of that distant country, but does not think he would care to live there as a steady thing. He has had various offers from theatrical managers, but has made no definite engagement as yet.

—An Italian writer thus describes three possible prima donne of the future, all Boston girls: "I heard Miss Avonia Bonney, of Boston, sing the other night in Naples, at Fondo. The opera was *Lucia*, which Miss Bonney was then singing for the eighth time. I was greatly pleased with her, and especially found in the third act an originality of action, and a purity and brilliancy of song which merited very high encomiums. Her voice is of great extent, and of remarkable flexibility. In one register it is thin, and has a strange, childlike quality. Miss Adini is the daughter of Lizzie Chapman, who died in Florence some years ago, where she had married Vannuccini, the singing master, and Miss Adini is in face and figure tall and striking, with brilliant eyes. Her face is interesting and agreeable, but her height is too great for grace. She sang at Varese in *Dinorah*, and has made a very good debut, with which, however, her appearance had something to do. Her voice is resonant and penetrating, and of satisfactory quality, but it needs much more labor bestowed upon it. Miss Abeil, who also sang at Varese, as Azucena, impressed me most favorably, and I heard from the real musical people of the place great praise of her. Her singing lacked magnetism at times, but it was finished and artistic; her enunciation was clear, her declamation firm, and her action admirable. She was picturesque in her gestures and poses, and deserved the praise she received, of being fit for a much superior theatre."

—"Henry the Fifth" is to be produced in a style of unusual magnificence at Birmingham, England, after the return of Geo. Rignold, upon the conclusion of his present engagement at Booth's Theatre, New York.

—Miss Ada Cavendish narrowly escaped injury by fire at the Olympic Theatre, London, January 16, her hair being set in a blaze by the escape of some flaming liquid from the flambeau she carries in the cave scene of the third act of "The Queen of Connaught." Henry Neville's attention was called to the accident, he immediately smothered the flame with his hands, and the actress proceeded with her part with as much coolness as though nothing had happened.

ANCIENT MUSIC.

THE DRUM AND FIFE.—Drums and fifes are probably the most ancient, says *Chamber's Journal*, as they are certainly the most familiar, of all our musical paraphernalia; and they have through many ages been associated with scenes of war-like interest and display. Whatever be their origin, there is a charm which is alien to all other instruments, and which makes the music they produce more applicable to military purposes than any other. It would be difficult, if not wholly impossible, to describe the cause of this, but it is certain that on the line of march men find it easier to keep step to the lively tones of the fife and the brisk roll of the drum than to follow a brass band, which cannot be distinctly heard further than about half the length of a battalion. It is a singular thing, however, that it is only the English people who make this kind of music national, for the French and other continental armies generally march to the sound of the drum and bugle, when their brass bands are not playing. But this kind of music has never found favor with the British regiments, though many attempts have been made to introduce it. It has a foreign ring about it which makes it unpleasant to English ears, and is of a very monotonous character, there being no more than five notes of the common bugle, consequently the few tunes that can be played upon it have a sameness about them which is exceedingly wearisome to the ear. But this does not prevent its being used occasionally, as a change to the music of the trombone or fife. The chief glory of the drum lies in the crispness of its sound and the beauty of its appointments, though of late years the instrument has been sadly used by being cut down to a mere skeleton, composed principally of bolts and screws, with scarcely any body to it at all. The handsomest specimens of the drum which have been familiar to us from childhood and to preceding generations are those borne by the drummers of the Guards, which are beautifully emblazoned with the royal coat of arms and the names of the battles in which each regiment has been engaged; and the bearers take a pride in keeping the plain brass brilliant, while the emblazoned portion is always well polished with beeswax.

THE SONG OF KATHLEEN MAVOURNEEN.

Mlle. Titiens sang recently at the Guildhall, Plymouth, and in response to an encore gave the well-known song "Kathleen Mavourneen." In noticing this, the *West-ern Morning News* tells the following story: The author of "Kathleen Mavourneen" was Mr. Crouch, a Plymouth music teacher, who received for the copyright a £5 note. He left the town a quarter of a century ago. Exactly a year ago, Mlle. Titiens, being in New York, gave "Kathleen Mavourneen" as an encore, the only time she did so while in the States. It excited a furore of applause, and when it had subsided she was told that some man, presumed to be a lunatic, was fighting his way over the barriers from the pit to the flies (it was in the Opera House), saying he was determined to speak to Titiens. The prima donna told them to let him come in. On entering, he burst into tears, sobbing out, "Oh, Mlle. Titiens, I never heard my song sung as you have just sung it!" Your song," was the reply; "why you are not Crouch surely?" "I am indeed," replied the poor old composer, "and I felt I must thank you myself." Crouch had scraped together \$2 for a pit seat, little thinking to hear his now famous song made the most telling morceau of the night.

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	Key	Price
Over the Spray, Barcarolle.....	G.....	\$0 20
Light Heart Galop.....	G.....	20
Ostrich Waltz.....	D.....	Rosewig 20
Happy Home March.....	C.....	20
Flower Waltz.....	G.....	Latour 20
Fairy Tales Waltz.....	F.....	Richards 25
Arbor Schottische.....	E flat.....	Latour 20
Rose Queen Waltz.....	C.....	Richards 25
Paradise Nocturne.....	B flat.....	Rosewig 20
Annie's Polka Mazourka.....	G.....	Latour 20
Natalie Waltz.....	G.....	Richards 25

	Key	Price
Happy Days Waltz.....	C.....	Latour \$0 20
Pet Flower Polka.....	C.....	Latour 20
Peacock Galop.....	F.....	Rosewig 20
Feather March.....	C.....	Rosewig 20
Tip Schottische.....	A.....	Rosewig 20
Plume Polka.....	G.....	Rosewig 20
Pride Schottische.....	G.....	Latour 20
First Thought Redowa.....	G.....	Latour 20
Twilight Mazourka.....	F.....	Latour 20
Young Friends Galop.....	G.....	Latour 20
King Bee Quickstep.....	G.....	Latour 20

SECOND GRADE.

	Key	Price
Adelia Waltz.....	G.....	Brunner \$0 35
Peasant Maiden's Lament.....	G.....	Richards 25
Love's Sweet Smile Waltz.....	G.....	Kinkel 35
Militaire Polka Mazourka.....	F.....	Wittig 30
Now or Never March.....	F.....	Mack 40
Now or Never Galop.....	C.....	Dana 40
Soiree Waltz.....	F.....	Losse 30
Woodland Vows Galop.....	F.....	Dana 40
Woodland Vows Waltz.....	G.....	Bradley 40
Lauterbach Waltz.....	G.....	Richards 25
Carnival of Venice.....	G.....	Richards 25

	Key	Price
Slumber Polka.....	G.....	Richards \$0 25
Trovatore.....	D.....	Richards 25
My Lover is a Cavalier.....	G.....	Krug 35
On the Beautiful Rhine.....	G.....	Richards 25
Wine, Wife and Song Waltz.....	G.....	Richards 25
How can I Leave Thee?.....	G.....	Richards 25
Therese Waltz.....	G.....	Richards 25
Guards Waltz.....	D.....	Richards 25
Bohemian Girl.....	G.....	Richards 25
Faust.....	G.....	Richards 25
Call Me Thine Own.....	G.....	Richards 25

THIRD GRADE.

	Key	Price
L'Adieu Galop.....	B flat.....	Dietrich \$0 40
Big Bonanza Polka.....	C.....	Winner 30
Alice Vane Polka.....	A.....	Jacobson 35
Cavalier Polka.....	C.....	Zikoff 35
Echoes from the Glen Waltz.....	C.....	Wheeler 30
Graceful Mazourka.....	C.....	Rolf 30
Bon Voyage Waltz.....	C.....	Dana 30
Light Infantry March.....	E flat.....	Blois 30
Magnetic Waltz.....	C.....	Losse 35
Mermaid Waltz.....	D.....	Boettger 35
My Darling Waltz.....	C.....	Lange 40
Mad Cap Galop.....	B.....	Faust 30
March for Organ.....	B flat.....	Clarke 30
Plumas Waltz.....	G.....	Wheeler 30
Pigmy Schottische.....	D.....	Dohrmann 40

	Key	Price
Roman March (for Organ).....	F.....	Clarke \$0 30
Rockwood Waltz.....	A flat.....	Massey 30
Rosa Polka.....	F.....	Conner 35
Fritzie Redowa.....	A.....	Rosse 30
Robin Redowa.....	A.....	Ross 30
Sunlight Galop.....	G.....	Winner 30
Shepherd's Love Song, Waltz.....	A flat.....	Rolf 30
Sun Bolero.....	G.....	Thorbahn 30
Two Orphans Schottische.....	F.....	Bray 35
Through the Air Polka.....	C.....	Lucchesi 35
Wind up Galop.....	G.....	Godfrey 35
Tyrolienne Melody.....	G.....	Krug 35
May Breezes.....	C.....	Krug 35
Bohemian Air.....	F.....	Krug 35
Danish Air.....	F.....	Krug 35

FOURTH GRADE.

	Key	Price
Angelus Bells.....	F.....	Dorn \$0 65
Amazon March.....	G.....	Michaelas 40
Aurora Polka.....	B flat.....	Bollman 40
Autumn Leaves Polka.....	A flat.....	Bollman 40
Dancing Fairies Mazourka.....	E flat.....	Pferdner 40
Dawn of Love Mazourka.....	D flat.....	Bollman 40
Amaranthe.....	A flat.....	Jungmarn 35
Chataleine Polka.....	B flat.....	Collender 40
Lucrezia Borgia.....	C.....	Burgmuller 40
Long Weary Day.....	C.....	Oesten 30
Life in the Courts.....	D.....	Strauss 75
La Crosse Schottische.....	F.....	Hoppe 30
Leonie Mazourka.....	C.....	Bellak 50

	Key	Price
Mountain Spring Waltz.....	A flat.....	Ascher \$0 40
Montana Waltz.....	F.....	Kulling 75
La Moscovite Mazourka.....	E flat.....	Ascher 60
Un Petite Fleur Valse.....	F.....	Voss 75
Paola Waltz.....	E.....	Egghard 40
Remember Me.....	G.....	Brinkman 30
Poliuto.....	C.....	Bellak 50
Rosetta Polka Mazourka.....	D.....	Croizez 50
Serenade.....	A flat.....	Richards 40
Spring Flower.....	D.....	Gade 35
Thine Own.....	A flat.....	Lange 40
With Heart and Hand Galop.....	G.....	Faust 75

FIFTH AND SIXTH GRADES.

	Key	Price
Courtland Waltz.....	B flat.....	Cheney \$0 50
Dozia Mazourka.....	E flat.....	Ascher 60
Evening Chimes Nocturne.....	C.....	Kafka 50
Fra Diavolo.....	B flat.....	Smith 90
Flower Song.....	F.....	Lange 35
On the Beautiful Rhine Waltz.....	A.....	Bela 75
Lauterbach Maiden.....	A flat.....	Loffler 50
Murmuring of the Brook.....	A flat.....	Dorn 65

	Key	Price
Polka des Ganeuses.....	G.....	Egghard \$0 50
Un Premier Regard.....	D.....	Voss 75
Remembrance.....	F.....	Jungmann 40
Pearls and Diamonds.....	F.....	Sutter 50
La Ruissseau.....	G flat.....	Steglich 50
Sleep Well, Sweet Angel.....	A flat.....	Oesten 40
That Young Man Across the way.....	E flat.....	Grobe 60
Weber's Last Idea.....	A flat.....	Cramer 75

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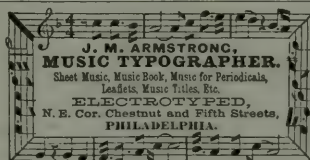
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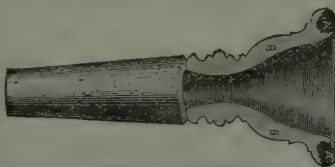
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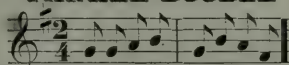
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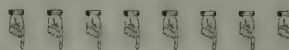
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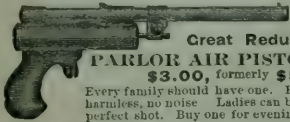
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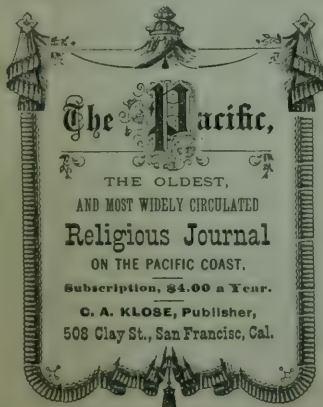
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Musical Review.

VOL. 4—No. 5.

SAN FRANCISCO, CAL., MARCH, 1877.

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For the Musical Review.]

DEATH VALLEY.

Descriptive of the Valley in Southern California.

BY JAMES P. THOMSON.

Hemmed in by rugged mountains bare and gray,
Where howls the tempest o'er the desert strand,
The dread dominions of Death Valley lay—
A spot accursed alike of God and man.

Its burning sands ne'er felt the cooling rain,
No breezes soft refreshed the fevered air;
Nor beast nor bird disturbed the arid plain,
No blooming verdure ever blossomed there.

The treacherous mirage lures the traveler on,
Pointing to verdant pastures fresh and bright;
The poor victim steps tremblingly along,
With eyes bewildered by the glittering sight—

With eager haste he hurries on to sip
The cooling waters of the treacherous stream;
And finds but ashes for his burning lips,
And then—grim Death dispels the fatal dream.

The hush of death broods o'er its burning waste;
No sound disturbs the hot and blistered air;
A dreadful silence haunts the accursed place,
And reigns in solitude—forever there.

Except when driving storms and winds prevail,
Filling the air with hot and burning sand,
And scorching ashes ride upon the gale,
As if directed by a demon hand.

When sinks the sun, and night comes on apace,
And darkness broods upon the fevered air,
The gentle moon resumes her regal place,
And reigns in majesty resplendent there.

And as her beams illumine the lurid sky,
And light the desert with her rays serene,
She seems to look with soft and pitying eye,
As if in deep compassion, on the desert scene.

O desolation drear! no tongue can tell,
Or glowing fancy ever deign to speak,
One half the horrors of this earthly hell,
So fraught with death—with ruin so replete!

WHAT A LOVING HEART CAN DO.

Many a flower wastes its fragrance on the desert air, and timid genius often goes to the grave undeveloped, because its early struggles have not found recognition. Washington Allston was once saved almost from starvation as well as despair, by the visit of a purchaser for a picture. And the following sketch, purporting to give an incident from life in the career of an English composer, shows how a little sympathy and love at the right moment may lift to success and fortune.

Little Pierre sat humming by the bedside of his mother. There was no bread in the house, and for a whole day he had not tasted food. Yet he sat humming to keep up his spirits. But, at times, he thought of his loneliness and hunger, and he could scarcely keep the tears

from his eyes; for he knew nothing would be so grateful to his poor, invalid mother, as a good, sweet orange, and yet he had not a penny in the world. The little song he was singing was his own—one he had composed with air and words; for the child was a genius, and a fervent worshipper at the shrine of music. As the tears would roll down his cheeks, and his voice would falter at the sad, sad thoughts, he did not dare to let his sick mother see, but, hastily rising, hurried to the window, and there watched a man putting up a great bill with yellow letters announcing that Madame —, then a favorite character, would sing that night at the Temple.

"Oh! if I could only go!" thought little Pierre.

Then, pausing a moment, he clasped his hands; his eyes lighted up with unwonted fire, and running up to the little stand, he smoothed down his yellow curls, and taking from his box some old stained paper, gave one eager look at his mother who slept, and ran speedily from the house.

"Who did you say was waiting for me?" said Madame M—— to her servant. "I am already worn out with company."

"It is only a little boy with yellow curls, who says if he can only see you, he is sure you will not be sorry, and he won't keep you a moment."

"Oh! well, let him come," said the beautiful singer, with a smile. "I can never refuse children."

Little Pierre came in with his hat in one hand, and in the other a roll of paper. With a manliness unusual for a child, he walked straight up to Madame M——, and bowing, said:

"I came to see you because my mother is sick, and we are too poor to get food and medicine. I thought that perhaps, if you would only sing my little song at one of your grand concerts, maybe some publisher would buy it for a small sum, so I could get some food and medicine for my mother."

The beautiful woman rose from her seat—very tall and stately she was; she took the little roll from his hand, and lightly hummed the air.

"Did you compose it?" she asked, "you, a child?" And the words—"wonderful little genius! Would you like to come to my concert?" she asked, after a few moments of thought.

"Oh, yes!" and the boy's blue eyes grew liquid with happiness. "But I couldn't leave my poor mother."

"I will send somebody to take care of your mother for the evening; and there is a crown, with which you can get food and medicine. Here is also one of my tickets; come to-night; that will admit you to a seat near me. My good little fellow, your mother has a treasure in you."

Almost beside himself with joy, Pierre bought some oranges, and many a little luxury beside, and carried them home to his mother, telling her, not without tears, of his good fortune.

Never before in his life had Pierre been in so grand a place. The music, clashing and rolling, the myriad lights, the beauty, the flashing of diamonds and rustling of silk, bewildered his eyes and brain. At last she came, and the child sat with his eyes riveted upon her glorious face. Could he believe that the grand lady, that everybody seemed to worship, would really sing his little song? Breathlessly he waited; the band, the whole band, struck up a little plaintive melody; he knew it, and clasped his hands for joy. And oh! how she sang it! It was so simple, so mournful, so soul-subduing!—Many a bright eye was dimmed with tears, and naught could be heard but the touching words of that little song—oh, how touching! Pierre walked home as if he were moving on the air. What care had he for money now? the greatest prima donna of all Europe had sung his little song, and hundreds had wept at his grief.

The next morning he was frightened at a visit from Madame M——. She laid her hands on his yellow curls, and turning to the sick woman said:

"Your little boy, madame, has brought you a fortune. I was offered, this morning, by one of the best publishers in London, three hundred pounds for his little song; and after he has realized a certain amount from the sale, little Pierre here is to come in for a share of the profits. Madame, thank God that your son has a gift from heaven."

The noble hearted singer and the poor woman wept together. As to Pierre, always mindful of Him who watches over the tried and tempted, he knelt down by his mother's bedside, and uttered a simple but eloquent prayer, asking God's blessing on the kind lady who had deigned to notice their affliction. And the memory of that prayer made the singer even more tender-hearted; and she who was the idol of England's nobility, like the world's great Master, went about doing good. And in her early, happy death, when the

grave-damps gathered over her brow, and her eyes grew dim, he who stood by her bed and smoothed her pillow, his bright face clothed in the mourning of sighs and tears, and lightened her last moments by his undying affection, was the little Pierre of former days, now rich, accomplished, and the most talented composer of the day.

All honor to those great hearts, who, from their high stations, send down bounty unto the widow and fatherless child.

HANDEL.

Compared with other composers, Handel stands in the very front rank. His music may not catch the ear of the empty heads, but all the real men and women who have hearts to be cheered, or souls to be lifted toward heaven, acknowledge its consoling and elevating influence. Very little of it is suited for the festive gathering or popular concert; but in the oratorio, in church, and upon all occasions when men meet for something besides sensual gratification, Handel's inspiring strains are fit and acceptable. Though his music was written for the better classes of England, yet we find that it appeals to the hearts of men of whatever station. The educated man in the rich temple, and the day-laborer kneeling in the crowded cathedral, hear and are moved by the wonderful pathos of "He was despised and rejected of men," or are lifted towards heaven upon the wings of the exultant "Hallelujah."

Yet the music, impressive, sublime, and varied as it is, presents no enormous difficulties to the performer. The most wonderful thing about it is its simplicity. To be sure, some of his choruses seem involved in the deepest mazes of musical science; yet let the singer once grasp the theme, and all is easy. A further wonder lies in its adaptability to all circumstances. Handel's choirs probably never exceeded two hundred singers; yet when the English people, in their deep love for him, instituted their splendid musical festivals, it was found that Handel's choruses were actually improved by being rendered by vast choirs, numbering thousands. This feature was still more strongly exhibited, when, at the musical festival in the Coliseum at Boston, "And the Glory of the Lord," and "See, the Conquering Hero Comes," were rendered in such a masterly manner by eleven thousand performers. People familiar with Handel's music were surprised and delighted at the magnificent effect of the choruses, and people to whom music seemed a dead art were awakened to a new appreciation of its power to elevate, refine, and purify. Many a man went out of that huge, burn-like structure a better man and a purer and more liberal Christian for hearing that mighty multitude unite in one loud song of praise. The Hallelujah Chorus, in particular, was an admirable illustration of Handel's power and grandeur. It was upon the fourth and best day of the festival, and was at the end of the programme. The huge build-

ing was packed to suffocation. Fifty thousand people were gathered in and around the place, the choir, eleven thousand strong, stood up; the immense orchestra were all expectation; a solemn hush spread over the people. The conductor stood with uplifted baton. A pause, and then from the band broke out, clear and loud, that short, emphatic introduction, in one splendid shout the vast chorus began—"Hallelujah, Hallelujah." Uniting in ponderous unison—"for the Lord God omnipotent reigneth." Again the harmonious "Hallelujah." Incurious mazes they twined themselves one about another, as if their praise-giving was too joyful for sober progression. A hush, and in subdued thunder the voices melted away in piano—"The kingdom of this world is become—." With stupendous power, orchestra, choir, and mighty organ unite—"the kingdom of our Lord and of His Christ."

In an instant two thousand bass voices gave out the splendid theme—"And He shall reign forever and ever." The tenors took it, and bore it high along. The alto and soprano joined, and the whole choir displayed its skill in matchless fugue.

As if this was not enough, the soprano must start upon its heavenward journey, treading with firm steps the golden stairs of music, while the other parts in brilliant "Hallelujah" cheered them on. Higher and higher yet climbed the sopranos—"King of kings and Lord of lords," till they could go no further, but returned to join with the rest in the exultant refrain, "Hallelujah forever and ever."

A startling and impressive pause. The music shot through with a silence that caused men to hold their breaths. Then the mighty choir, gigantic orchestra, and ponderous organ united in one sublime and overwhelming burst of praise—"Hallelujah."—*Tone Masters.*

THERE is a pleasant gossiping paper in this month's *Temple Bar* about Edmund Kean, in the course of which occurs the following anecdote concerning one of his first performances:

The door was thrown open and a pale, slim boy of about ten years old entered, very poorly clad, ragged, with dirty hands, face washed, delicate skin, brilliant eyes, superb head of curled and matted hair, and a piece of hat in his hand. With the bow and air of a prince, he delivers his message.

"My mother, madam, sends her duty, and begs you will be so good as to lend her a shilling to take her spangled tiffany petticoat out of pawn, as she wants it to appear in at Richmond to-morrow."

"Are you the little boy who can act so well?" inquired the lady.

A bow of assent and a kindling cheek were the sole reply.

"What can you act?"

"Richard the Third," "Speed the Plough," "Hamlet," and "Harlequin," "was the quick answer.

"I should like to see you act."

"I should be proud to act to you."

Appleton's Journal asks "Who invented the pianoforte?" and thus replies:—"The Florentines, having caught the Centennial infection, propose to commemorate, next year, the one-hundredth anniversary of the death of a certain Christofori, for whom they demand the honor of having given to the world the most elaborate and perfect of musical instruments. But Christofori's claim is not one of the clearest, and is very earnestly disputed. The fact probably is, that to no single inventor do we owe the piano. It gradually grew out of a number of successive improvements on the ancient stringed instruments. The old lute, and spinnet, and harpsichord were played upon by the fingers; the piano is also stringed, and the main difference between it and the harp in mechanical principle is the substitution of the 'jacks' or hammers, which strike upon the strings instead of twanging them. Who thought of this idea of the jacks and the keys by which the hand communicated with it? He, perhaps, has the best right to the credit of the invention; but, whether it was the Bohemian Schroeter, or the French Marius, or the Venetian Christofori, it seems impossible now to determine. A disputed invention a century old is hard to settle; even the discovery of ether as an anæsthetic agent, made within thirty years, is involved in a maze of contradictory evidence. But, even if Christofori was the inventor of the pianoforte, Florence can scarcely claim the reflected honor, for he was of scholastic Padua. It is interesting to think that the piano is but little over a century old, and that, while Mozart only lived to see it coming into vogue, Beethoven was almost the first great composer who made use of it for the purposes of composition. What an incalculable benefit the piano has been to the later maestri!"

MADAME TREBELLI-BETTINI, has signed an engagement for North Germany and Finland for the months of September, October, November, and December next, prior to her reappearance in Stockholm next January, and in Denmark next February. The accomplished contralto vocalist will, therefore, not take part in any tour of the English provinces next autumn, nor in any possible or impossible combination which has been announced for the United States. The engagement is, I understand, a brilliant one. Madame Trebelli, and Mr. Behrens are at present singing with very great success at the Royal Opera, Stockholm, and they will soon appear at the Royal Opera of Copenhagen returning to England for the Drury Lane season in April.

Love your instruments! They are your true friends. And would you neglect a friend? How often have they cheered you and permitted you to give vent to your feelings? They will always sympathize with you, and are mournful or gay as you are sad or cheerful. They help to drive away gloom and join in your happiness! Love them, treat them kindly!—*Musical Hints.*

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

Row-bust people—Defeated carsmen.
Intoxicating music—" 'ale to the chief."
Moving for a new trial—courting a second wife.

A rush-light — a head light on an express train.

Old bells can be made as good as new ones. Old belles can't.

"He's a polished gentleman," said she, gazing fondly at his bald head.

Teach your children to help themselves, but not to what doesn't belong to them.

The higher classes—the "lore" classes. The lower classes—the "hire classes."

A newspaper advertisement calls for a plain cook, able to dress a little boy five years old.

A New York shoe dealer advertises "ladies' gaiters that are much admired by gentlemen."

The man whose clothes shine from age is reported to think himself a polished gentleman.

A young lady has brought a libel suit against her mother, as the only means to get a mother-in-law.

When a young man gets the impression that he's as handsome as a picture, isn't it about time for somebody to take him down?

When she struck him over the head with a tin dipper for trying to kiss her, he called it "the tintinnabulation of the belle."

"Cemetery" is the name of a new station on the Stony Creek railroad. All "dead-heads" are expected to get off at this station.

"The prisoner has a very smooth countenance." "Yes; he was ironed just before he was brought in. That accounts for it."

Mr. Juniper says he doesn't like to commit himself to a "picked-up dinner," unless he knows where it was "picked-up" from.

Spilkins says there are two ways in which "fair, fat and forty" makes itself conspicuous, viz.: its waste of sighs, and its size of waste.

A clergyman said the other day that modern young ladies were not the daughters of Shem and Ham, but the daughters of Hem and Sham.

A shrewd confectioner has taught his parrot to say "pretty creature" to every lady who enters his shop, and his business is rapidly increasing."

"Landlord, didn't you ever have a gentleman stop with you before?" "Are you a gentleman?" "Yes, I am." "Then I never had one stop with me before."

An original neighbor of old Rip Van Winkle was said to be so lazy, that, when he went to hoe corn, he worked so slowly that the shade of his broad-brimmed hat killed the plants.

A father bent on instructing his three-year old son, said: "If you had three apples and should give me one, how many would you have left?" "I wouldn't do it pa," was the prompt reply.

A case of domestic scandal was under discussion at a tea table. "Well, let us think the best of her we can," said an elderly spinster. "Yes," said another, "and say the worst."

A bride in Indiana, after the conclusion of the marriage ceremony, stepped gracefully forward and requested the clergyman to give out the hymn, "This is the way I long have sought."

"A basket of champagne!" exclaimed a country dame. "Why, I declare, now! I always thought champagne was watery stuff, like; I never knewed you could carry it in a basket."

"Get out, you ornithorhynchus!" The man departed meekly. "Who's that?" said his friend. "An ornithorhynchus." "How's that?" "Well, Webster defines him as 'A beast with a bill.'"

An old tombstone in the burying-ground at West Lynn, Mass., has this inscription:—"God took the good, too good to stay, and left the bad, too bad to take away." Rather rough on the mourners.

A burglar was once frightened out of his scheme of robbery by the sweet simplicity of a solitary spinster, who, putting her night-capped head out of the window, exclaimed, "Go away! ain't you ashamed!"

A lady of fashionable distinction being a subject of conversation in Robert Hall's presence, some one said, "Is she not a great belle?" "I should think so," said Hall, "for she is noisy, empty and brazen."

Rowland Hill made a good remark upon hearing the letter H discussed, whether it was a letter or not. If it were not, he said, it would be a very serious affair for him, for it would make him "ill" all the days of his life.

"Rose, my dear," said a mother to her daughter, "if you are so stiff and reserved, you will never get a husband." "Ma" retorted the young lady, "unless the poets tell fibs, a primrose is not without attractions."

Lawyer C. (entering the office of his friend, Dr. M., and speaking in a hoarse whisper)—"Fred, I've got such a cold this morning that I can't speak the truth." Dr. M.—"Well, I'm glad it's nothing that will interfere with your business."

Jones sat down in his dining-room at peace with all the world, and said: "Now Hannah, bring the cold mutton. No hot meat for me this weather." Hannah hesitated for a minute and said, "But I done give it away, sir?" "Give it away! Give my dinner away?" "Yes, sir. You said if any tramps called I was to give them the cold shoulder."

Lady Holland was very fond of crowding her dinner table. Once, when the company was already tightly packed, an unexpected guest arrived, and she instantly gave her imperious order to Luttrell—generally most subservient to her ladyship's wishes—"Luttrell, make room." "It must certainly be made," he answered, "for it does not exist."

A young musician, remarkable for his modesty and sincerity, on his first appearance before the public, finding he could not give the trills effectively, assured the audience, by way of apology, "that he trembled so that he could not shake."

"See here!" exclaimed a returned Irish soldier to a gaping crowd, as he exhibited, with some pride a hat with a bullet hole in it. "Look at that hole, will you? You see that if it had been a low crowned hat, I should have been killed outright!"

A judge, in remanding a criminal, called him a scoundrel. The prisoner replied, "Sir, I am not as big a scoundrel as your honor"—here the culprit stopped, but finally added—"takes me to be." "Put your words closer together," said the judge.

A sailor was recently brought before a magistrate for beating his wife, when the magistrate attempted to reach his heart by asking him if he didn't know his wife was the "weaker vessel." "If she is, she ought not to carry so much sail," said Jack.

"What in the world induces Mrs.— to wear so many puffs and founces?" said a lady at a ball, as the person referred to swept past, a billowy vision of millinery. "Why," was the reply, "she has indulged so much in fashionable dissipation that she has the 'delirium trimmings.'"

Two young gentlemen were discussing whether or not etiquette demands that a young lady upon parting at the gate or door shall ask the young man to call again. "Certainly it isn't," said the other, "I go to see a young lady who knows what politeness requires, and she never asks me to call again."

A western editor relates that he once stopped at a restaurant in Washington, and noticing that the waiter was uncommonly sober, asked him if he was sick. "Yes," very curily, "I is." "What's the matter?" "Why, sir, Washington's the was place ever I see. When it's dry you can't see where you're gwine, and when it's wet you can't go!"

"Pray, brother A., what is the reputation of Mr. B. in your parish?" "Well, sir, all I can say is, that such is the estimation of Mr. B. among us, that when I read from the pulpit that passage in the Psalms, 'Mark the perfect man and behold the upright,' the eyes of the whole congregation are not turned to that part of the gallery where Mr. B. sits."

They were sitting together, he and she, and he was arduously thinking what to say. Finally he burst out with: "In this land of noble achievements and undying glory, why is it that women do not come more to the front? why is it they do not climb the ladder of fame?" "I suppose," said she, putting her finger in her mouth, "it's all on account of their pull backs."

We have had pupils, who failed in giving proper expression to any piece of music they performed, simply because they were unable to receive any art impressions.—*Mus. Hints.*

I HAVE FOUND THEE, BUT, TOO LATE.

Music by **STEPHEN MASSETT**

Non Troppo Lento.

VOICE.

PIANO.

p sost.

p

1. Had I met thee in thy beau - ty When my heart and hand were free;
2. For to one my vows were plighted With a falt - 'ring lip and pale,
3. Like the fawn that finds the foun - tain With the ar - row in his breast,

When no oth - er claim'd the du - ty That my soul would yield to thee.
 Hands our cru - el sires u - ni - ted, Hearts were deem'd of no a - vail:
 Or like light up - on the moun - tain Where the snow must ev - er rest, }

agitato.

Had I wood'd thee, had I won thee,— Oh! how blest had been my fate—
Thus my youth's bright morn o'er-cloud - ed Thus betroth'd to wealth and state,
Thou hast known me— but for-got me, For I feel what ills a - wait,—

stringendo e cres.

But thy sweet-ness hath un-done me I have found thee, I have found thee,
All love's own sweet pros - pect shroud-ed, I have found thee, I have found thee,
Oh! 'tis mad - ness to have met thee, To have found thee, To have found thee,

stringendo.

I have found thee—but too late,
I have found thee—but too late.
To have found thee—but too late.

colla voce.

The Gem of the Sierras.

SCHOTTISCHE.

EUGENIA A. WHEELER.

Introduction

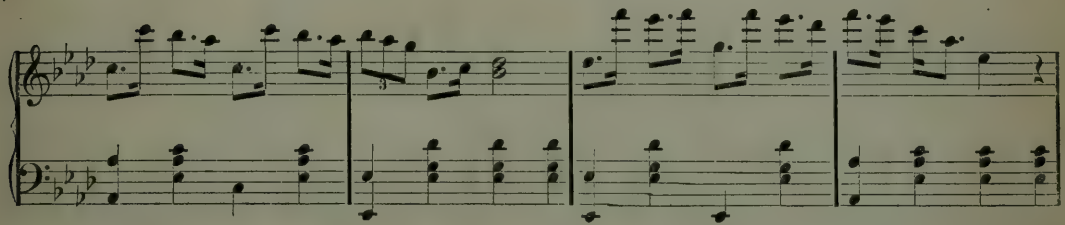
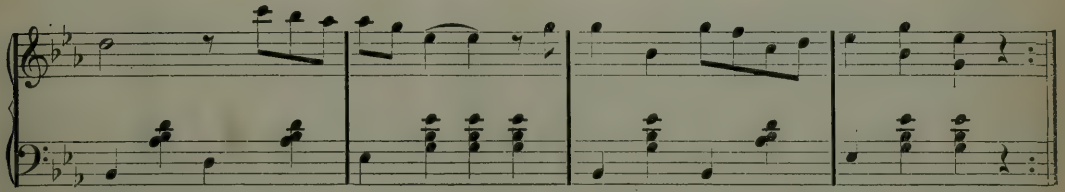
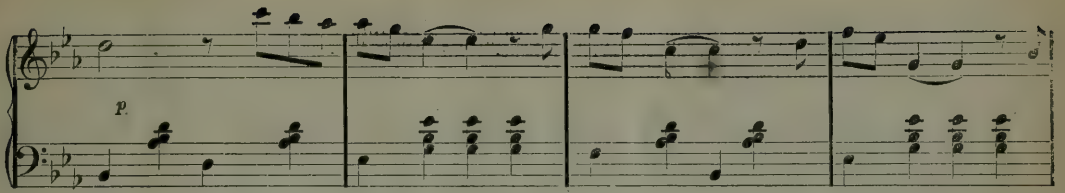
The introduction consists of four measures. The treble clef staff features a melody with eighth and sixteenth notes, including triplet markings (indicated by a '3' over the notes). The bass clef staff provides a harmonic accompaniment with chords and single notes.

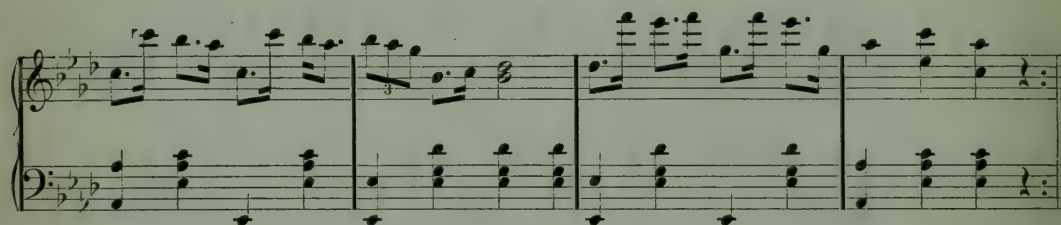
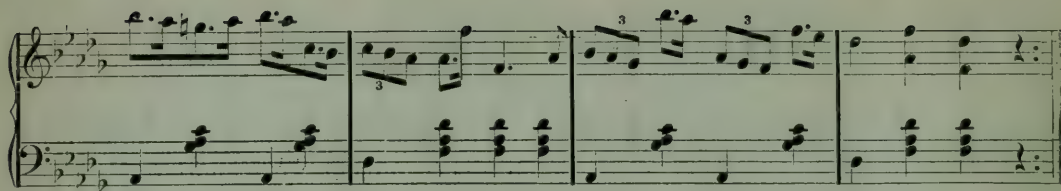
Schottische.

leggierezmente. Ped

The first system of the Schottische section contains four measures. The treble clef staff has a lively melody with eighth and sixteenth notes. The bass clef staff has a steady accompaniment. The first measure is marked 'leggierezmente.' and the third measure is marked 'Ped'.

The second system of the Schottische section contains four measures, continuing the melody and accompaniment from the first system. It concludes with a double bar line.





57

— S O N G . —

Music by S. W. LEACH.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is written as a series of six whole rests. The second system is a grand staff with a treble and bass clef, a key signature of two flats, and a 2/4 time signature. The right hand (RH) part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The left hand (LH) part consists of six measures of chords, each represented by a block of four notes. The third system continues the grand staff notation, with the right hand playing a half note G4, a quarter note A4, and a quarter note B4, and the left hand continuing with chords.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The Treble part consists of six measures of whole rests. The Bass part consists of six measures of music, starting with a melodic line and followed by a piano accompaniment. The Piano part consists of six measures of music, starting with a melodic line and followed by a piano accompaniment. The score is written on a single page with a large, ornate initial 'M' at the beginning of the first measure.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. The piano part features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The score includes a piano (p) dynamic marking and a crescendo hairpin. The lyrics "The Rose Tree" are written below the voice staff.

Stars trem - bling o'er us, and sun - set be - fore us,

Moun - tains in sha - dow and for - ests a - sleep,

dim. *pp* *ritard.*

Down the dim riv - er we float on for - ev - er;

Speak not, ah, breathe not, There's peace on the deep.

Pia. *pp*

dim.

p
Come not, pale sor - row, flee 'till to - mor - row,

Rest soft - ly, fall - ing on eye - lids that weep,

While down the ri - ver we float on for - ev - er,

Speak not, ah! breathe not, There's peace on the deep.

Pia. *calando.* *pp*

dim. *calando.*

As the waves co - ver the depths we glide o - ver,

So let the past in for - get - ful - ness sleep, While

ritard.

down the dim ri - ver we float on for - ev - er;

Speak not, ah, breathe not, There's peace on the deep.

p *mp*

dim.

Heav'n shines a - bove us, Bless all that love us,

All whom we love, in thy ten - der - ness keep;

While down the ri - ver we float on for - ev - er,

Speak not, ah! breathe not, There's peace on the deep.

Pia. *pp* *calando.*

dim. *calando.*

PAQUITA POLKA.

LILIAN.

Op. 43.

Moderato.

PIANO.

f *sf* *sf* *sf* Ritard.

Ped *

8va

Tempo di Polka.

mf

Ped *

f *mf*

Ped *

Ped *

f Cres. *sf*

Ped * Ped * Ped * Ped *

Marc. *p* *sf*

Ped * Ped * Ped *

p *mf*

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

p Elegant. *p* *f*

Ped * Ped * Ped * Ped * Ped * Ped *

p Elegant.

Ped * Ped * Ped * Ped *

p *f* *Leggermente.*

Ped * Ped * Ped * Ped * Ped *

f

p *f*

Ped * Ped *

p *f*

Ped * Ped * Ped * Ped * Ped *

f *sf* *sf* *sf* Ritard Sva

Ped *

A Tempo.

mf

Ped *

f *mf*

Ped *

f

Ped *

p *f*

Ped *

SHERMAN & HYDE'S MUSICAL REVIEW.

REMINISCENCES OF LONDON.

DEAR REVIEW:

I suppose most of your readers have heard Mr. Wieniawski play; at any rate they have heard of him, for I believe he gave some concerts here some time ago; hence, there is no necessity for me to describe him or his playing. I heard him at a Philharmonic Concert during the season before last, and liked him very much indeed. I have heard better players, but not many, and, in fact, can only think of two, Joachim and Wilhelmj, and they are the best that the world at present knows. The former is considered, by many, superior to the latter, and justly, too, in my opinion. Herr Joachim is tall and rather stout, with dark hair and beard, and he wears spectacles; there is nothing remarkable in his appearance, but he looks like a kind, genial gentleman, and, as to age, he may be about fifty. I was one of the audience at a private concert, given as a little compliment to him, at the Royal Academy last year. The most pleasing number (to me) of the not very lengthy programme was the performance, by a lady, of part of a violin concerto—Mile. Gabrielle Vaillant; this very young and comparatively inexperienced lady played so charmingly, and with such exquisite expression that even Herr Joachim joined in the really hearty applause that followed.

As soon as the concert was over, the Principal and many others begged Herr Joachim to play, but as it happened that the most convenient thing for that purpose was the concerto Mile. Vaillant had just executed, he firmly but courteously refused until she joined her entreaties to those of the Principal, when he consented to favor us. Such a combination of breadth of tone, dignity of style, brilliant execution, and sentiment, I never heard before or since. I could almost fancy he listened tenderly to the tones that came, not from the small instrument, but from the *living thing* that lay against his cheek, and that it replied as tenderly to his loving touch, aiding him to breathe through it the thought and feeling that could not find utterance in ordinary language. It seems to me that a true artist must love his instrument, and Herr Joachim is a genuine artist, if ever there was one. I leave you to imagine the applause that came when he finished; and when our Principal rose, and, after thanking him, said that the University of Cambridge had requested him to offer the degree of Doctor of Music to Herr Joachim, hoping he would accept it, the applause rose "fast and furious." I believe it was a genuine surprise to every one, including our distinguished visitor, who was so much affected that he could hardly reply, but at last did, and in very suitable terms, speaking English well, but with considerable accent. I think few of us left the room without feeling an immense amount of respect and admiration for him.

In strong contrast to Joachim rises before me the peculiar physiognomy of Wilhelmj, resembling Rubenstein slightly, as regards features, and still more in expression. He is short and rather thick set, with fair complexion, smooth face, and brown hair, the over-hanging brow and firm jaw, together with the stern, almost sullen look, seeming to denote a tremendous amount of energy and perseverance. If Joachim loves his violin, Wilhelmj not only looks, but plays as if he hated his; perhaps I am wrong in saying that; he may only hate the difficulties and obstacles he has had to encounter, and which he has most effectually overcome; but I doubt if he ever leans his head against his little companion with the same appearance of tenderness as the other did. His execution is marvellous; in fact, I have heard reliable critics say that, since the days of Paganini, nothing has ever been heard like it; his tone and cantabile playing are remarkable; in the fiery, vigorous parts his true nature seemed to show itself, startling the beholder as if he had seen flame spring from smouldering coal, and lighting up the scene with an effect which, if weird, had considerable grandeur. In the sentiment he rather disappointed me; it was something he had taught himself, for he evidently had not learned it from nature. I call him the Rubenstein of the violin. I thought he did not create quite such a *furor* in London as that lion of the pianoforte, still he is a very great favorite. I heard that it was ten years since his first appearance in London, and I can fancy him feeling a grim sense of humorous satisfaction at his reception now, for he was not at all liked then.

The clarinet, or, as some spell it, clarinet is not exactly the sort of instrument for a man to make a "star" of himself with, still it is a very pleasant one to listen to, when properly played, and I do not see why it should not be quite as great a favorite as the flute; most of the tones being richer, and some of them quite as sweet. It was my good fortune to have heard very often one of the best clarinet players in the world, and perhaps the best in England, Mr. Lazarus, whose name may not be so familiar to your readers as it is to every lover of music in London. He has probably made the instrument his special study, for he plays it very charmingly, and as near perfection as is permitted to mortals; I believe I could always tell his tones, even through the noise of a full orchestra, it was so rich and agreeable. Mr. Lazarus, among other pupils at the Royal Academy, had one, a young lady, who, when I last heard her, had attained a really remarkable proficiency on that most ungraceful instrument for a lady; the solo she executed was Weber's concerto for the clarinet.

Another well-known figure in the best London orchestra is that of Herr Svendsen, a Swede, who plays the flute exquisitely; it is almost absurd to see such a very tall,

fine-looking man, with fair complexion, light-brown hair, and steel-grey eyes, bending his head over the small instrument, and letting the notes ripple out so pleasantly; it was quite a treat for me to get near him in an orchestra, and listen to his preliminary little flourishes, while the rest were "tuning up." Apropos of that horrid noise, a few years ago, when the then Sultan of Turkey was in England, among other things a fine band played a few pieces to amuse his Highness, and he was asked which he liked best; "the first," he said, and they went all over them again without discovering which he meant; after a good deal of trouble they found out he preferred the "tuning up."

There is, perhaps, no better performer on the trumpet than Mr. John T. Harper, whose rendition of the obligato to Handel's "Let the Bright Seraphim," is excellent, and I have never heard of any of the first-class vocalists executing that remarkably brilliant solo without his assistance. I once heard him accompany a lady whose *forte* was certainly not that of keeping time, and the agility with which he managed to follow her was alone worthy of the *encore*, and the fair vocalist doubtless took the compliment to herself. Next time I will mention the vocalists, and meanwhile I remain

Yours, truly,

LITA FARRAR.

San Francisco, April, 1877.

TRUE ECONOMY IN PURCHASING A PIANO.

The following notice, which we clip from a recent number of the *Pacific*, speaks for itself:

A piano is an expensive investment and one which makes no return in cash for the money laid out. On the contrary, instead of paying any interest, it begins from the first day to consume the principal, and in a few years it is impossible to "realize" except at a loss of fifty to seventy-five per cent. As an investment, therefore, in dollars and cents, we know of many things that will pay better than buying a piano. But what house is complete without a piano, and what comfort and joy does a piano contain, manipulated by the hands of a good player? We bought a *Weber Upright*, the other day, and paid \$650 for it. We were aware that pianos could be had for \$375 or less; but the question is, Where is the economy in saving \$300 on the first outlay, when in a few years you will have in your house a piece of worthless lumber and a box full of rattling wires, to say nothing of the annoyance and expense of keeping a poor piano in tune? If it is worth while to buy a piano at all, it seems to us it is worth while to buy one that will give you satisfaction and delight, and one that will not, by its imperfect tones, tend to destroy the nice discrimination of musical sounds which is strengthened and improved by the use of a musical instrument that is always in tune like a *Weber Piano*. You cannot get a \$50 watch for \$15, although you may not be able to see any difference in the two watches. Nor can you get a good piano for a small sum, and you had better economize in some other matter and buy what will be a never ceasing source of pleasure to yourself and your friends—a *Weber Upright Piano*.

SHERMAN & HYDE'S MUSICAL REVIEW.

Sherman & Hyde's Musical Review.

MAY, 1877.

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THE ORCHESTRAL CONCERTS.

The grand success of the Saturday evening Orchestral Concerts, at the Mechanics' Pavilion, is a source of satisfaction to all lovers of good music. The orchestra, under the direction of Prof. R. Herold, has had frequent rehearsals, and has continually improved since the opening night. Since our last number went to press, there have been four performances. The programmes have been as varied as one could desire, and the fine blending of the various instruments has been noticed by all. Among the selections, *Faust*, *Martha*, *Lucia di Lammermoor*, *Maritana*, *Tannhauser*, and Strauss' waltz, "Artist's Life," were exceptionally well rendered and applauded to the echo; and Vogt's *Reverie*, for strings only, was deliciously played and encored. A duet from *L'Eclair*, for flute and French horn, by Messrs. P. Bridges and C. Lintner, a cornet solo by Mr. C. Fuchs, and a clarinet solo by Mr. Werba, were finely executed and well received.

On all except the last occasion, the audience were favored by the beautiful vocalization of Mdle. Ilma de Murska, who seems to become constantly more popular. Her principal selections were the grand waltz, "Per Sempre," by Glorze, composed expressly for her; Proch's Variations; "Carnival of Venice;" "Casta Diva," from *Norma*; *Robert le Diable* and *Pres aux Clercs*. Each of these selections was greeted with enthusiastic applause, and her encore pieces were very satisfactory. While "Per Sempre" and "Carnival of Venice," displayed her brilliant intonations and artistic culture quite as completely as other numbers, "Casta Diva" evinced most perfectly her vocal power and depth of expression. The orchestral accompaniments were very ably directed by Mr. John Hill. Mdle. Jenny Claus made two more appearances with signal success, a concerto by Mendelssohn and the fantasies for violin, *Faust* and *Figlia*

del Regimento, being exquisitely played and heartily encored. Her rendering of the obligato to Mdle. De Murska's *Pres aux Clercs*, was received with marked favor. Mr. Jos. Rekel played the piano accompaniments for Mdle. Claus with good taste.

Miss Jeannie Winston's first appearance in concert before a San Francisco audience made a very favorable impression, and she was encored in each of her selections. Ballad singing is, evidently, her specialty. Miss Helene Dingenon appeared on the last evening in an aria from *L'Africaine* and a duet, and was well received. Her tones were clear and firm and her expression sympathetic, except in the upper register, where her voice needs further culture. Mr. W. H. Tilla gave the tenor solo, "Then, You'll Remember Me," with much feeling and in pleasant style. Mr. Benjamin Clark won favorable opinions and encores in two concerts, and particularly in the tenor solo, "Good bye, Sweetheart," where his smooth and agreeable execution was conspicuous. Mr. Walter C. Campbell appeared on one occasion in the bass solo, "The Bell Ringer," and gave as an encore piece, "The Old Sexton." He was in fine voice and did himself justice. Signor Espinosa, a young pianist, played an operatic solo on the 21st ult., with a delicacy of expression that deserves warm commendation. We trust Mr. Andoe may be equally successful in obtaining superior talent for the remaining concerts of the series, and in attracting large audiences to the Pavilion.

NEILSON.

The crowded houses with which Adelaide Neilson has been greeted night after night during her engagement at the California Theatre, has shown the surpassing interest with which our citizens listen to Shakespearean plays, when interpreted in their leading roles by an artist. A child of genius, her impulses have been tempered by experience, and her personations combine loveliness with strength. In the delineation of those heroic characters which withstand temptation and are positive in virtue and self-sacrifice, Neilson most excels. The character of Imogen in *Cymbeline*, gave ample scope to her versatile powers, and showed the precision of her training no less than the elasticity of her nature. In this character as well as in Juliet, Rosalind, Viola, and Isabella, she fascinates her audiences. In more modern plays, such as the *Lady of Lyons*, she was equally graceful and intelligent. The character of Pauline, with its conventional weakness and its latent noble devotion, became intensified by her expression, and the scene which marks the triumph of love over pride, wealth, rank and other conflicting forces, was grandly represented and inspired all hearts. In each of the plays her excellent support was worthy of this theatre's fine reputation.

THE ENGLISH OPERA.

We are glad to chronicle a season of English Opera, commencing on the 2d inst., under the directorship of Mr. C. D. Hess, at Baldwin's Academy of Music. The company comprises a number of eminent lyric artists, including Mdle. Martinez, Mdle. Julie Rosewald and Miss Marie Stone, prima donna sopranos; Mrs. Zelda Seguin and Miss Adelaide Randall, prima donna contraltos; Mr. Joseph Maas, Mr. Wm. Castle and Mr. C. H. Turner, tenors; Mr. William Carleton and Mr. A. Dubreul, baritones; Mr. George A. Conly and Mr. W. H. McDonald, basses; Mr. Edward Seguin, buffo; and Miss Marie Lancaster, Mr. A. W. Tams and Mr. A. Du Cayla. Several of the foregoing artists have heretofore won laurels in our city, and will be warmly welcomed. The operas will be produced with an entirely new orchestra, under the care of Mr. Theo. Rosenstein, of New York, embracing many superior soloists, conducted by Mr. S. Behrens. A large and well-drilled chorus is promised, and new scenery by Voegtlin. Under the management of Mr. John McCullough, this beautiful theatre has been remodeled in many respects, to meet more perfectly the wishes of the public, and we anticipate a successful season.

A VOCAL CONCERT will be tendered to Prof. W. K. Wheeler, by his pupils, on the 7th inst., at Union Square Baptist Church, Post Street. We shall hope to hear some well trained amateurs, and trust they may be favored with a full house.

Madame Inez Fabbri, has won her suit against the New York Mutual Life Insurance Co. for \$6,660.25. Bravo!

OUR EDITOR'S TABLE.

POEMS, BY GEO. G. W. MORGAN.—Under this unassuming title, a little volume, recently published in this city, contains some truly poetic gems, which are distinguished for earnest aspiration and glowing sentiment. The genius of the author is well expressed by the following verse:

"I ask no power to thrill a court,
Or legislative hall;
I enter not the lists of fame—
To me such feats are small.
My hopes and aspirations are
To write the people's songs;
And lead the mighty ones of earth,
To right their neighbors' wrongs."

The titles of some of the poems indicate the author's interest in subjects intimately connected with human welfare: Brotherhood of Man, The Soul's Fruition, Our Duty, Light and Shade, Aspiration and Realization. Mr. Morgan is a man of progress and his poems breathe a truly reformative spirit.

We have been placed under obligations to Messrs. Harper & Bros., New York, for numbers of their valuable MONTHLY MAGAZINE and a file of the interesting WEEKLY, for present year. We shall expect to receive regular visits from these ably edited publications, and take pleasure in giving them a prominent position among our exchanges.

SHERMAN & HYDE'S MUSICAL REVIEW.

COMMUNICATIONS.

SIGNOR PADOVANI'S CONCERT.

On the 6th ult., at Platt's Hall, a concert was given by Signor F. Padovani. This gentleman's new stringed instrument, the Octavissone, was greatly admired, its plaintive tones being well suited to pathetic music. His execution on this instrument, and also on the violin was superior, and encored on each occasion. Miss Mathilde Valerga, a pupil of Signor Padovani, is making fine progress, as her violin solo evinced. Mr. Hugo L. Mansfeldt gave a solo on the Weber Piano "Scherzo," with a purity of expression that won merited applause. Signora Serighelli and Signora Padovani each sang fine operatic selections. Mr. Theodore Habelmann, who has become a favorite, made two successful appearances, and Mr. S. S. Bamberger sang "Good Night, Farewell," with his usual good execution. Several other numbers by the same participants were on the attractive programme. A good audience was assembled. X.

MISS LOTTA COBB'S CONCERT.

A complimentary benefit was tendered to Miss Lotta Cobb by her friends on the 25th ult., at Dashaway Hall. The programme comprised music and recitations, and was greeted by a crowded house. The beneficiary recited "The Maniac" and "The Baron's Last Banquet" and was deservedly encored. Her voice is excellent, and her expression agreeable, forcible, and free from rant. We are pleased to learn that she intends to devote her entire time to study, with a view to the stage, and we anticipate for her a successful career. Miss Grace D. Pierce recited "Curfew must not ring to-night," with true dramatic fervor and was encored. This young lady has genius for the stage, and we trust she will follow Miss Lotta Cobb's example. A very clever recitation was given by Miss Ida Cobb, a youthful sister of Miss Lotta, and Messrs. D. Mahony and M. Millett were effective in their readings. The piano solo, "Recollections of Home," was brilliantly played by Miss Abbie C. Erskine, who excels many professional players, and she was greeted with an enthusiastic recall. A violin solo by Mr. M. C. De Folly, a piano duet by Miss Abbie C. Erskine and Mr. C. S. Hoffman, and a quintette for piano, violins and cello by Miss Erskine and Messrs. De Folly, A. E. Blackmar, and R. S. and H. B. Passmar were all well executed. Miss Lawton, a pupil of Mrs. Julia Melville, gave the song "Gentle Lark" and another solo, and was ardently encored. This lady is a promising soprano, and her correct method shows good vocal training. The tenor solo, "Certainty," was elegantly sung by Mr. John C. Williams and encored, and the baritone solo of Mr. S. S. Bennett, also his encore selection, were given with spirit and in finished style. It is seldom that we observe in an entertainment given by local talent, so much positive excellence and so little that detracts from the general merit. X.

MISS SELIKA WILLIAMS.

A complimentary concert was tendered to Miss Selika Williams the colored prima donna, at Pacific Hall, on the 10th ult. Besides appearing herself the following artists took part; Sig. E. Bianchi, Signora C. Bianchi, Sig. M. Solano, Mr. Barnes and Mr. Williams. Selika was in fine voice, and everything passed off satisfactorily. P.

We learn that Mr. G. W. Jackson, assisted by competent talent, intends to give the cantata of *Ether* on the 25th inst., of which full announcement will be made in the daily press.

PRaise SERVICE.

An Easter Sunday Praise Service was held at the First Congregational Church, on the evening of the 1st ult.. The following pieces were sung by the quartette choir; "Easter Carol," "Sweet by-and-by," "To Deum Laudamus," "Christ our Passover is sacrificed for us," "Offertorium," "Christ the Lord is risen to-day." The above pieces included solos by the several members of the quartette, Mrs. Lizzie P. Howell, Mrs. Annie E. Stetson, Mr. Samuel D. Mayer and Mr. R. Jansen. The execution was worthy of praise, and the solos especially were rendered with feeling. The soprano solo of Mrs. Howell in the Offertorium was so exquisitely sung as to be justly considered the gem of the evening. The immense congregation sang several hymns with spirit and were led by the organ assisted by brass instruments. A brief and pertinent address was given by the pastor, Rev. Dr. A. L. Stone. X.

MR. CARNES' CONCERT.

A concert was tendered to Mr. Frederick G. Carnes by his pupils and many friends, at Y. M. C. A. Hall, on the 24th ult. The beneficiary played an excellent piano solo, and good accompaniments for the vocalists. The duo for violin and piano by Master Beel and Mr. Carnes was very finely played, but Mr. Louis Lockstaedt's piano solo was hardly up to the mark. Mrs. Mary A. Banta sang a pleasant solo and was encored. She has a good voice, worthy of further cultivation. Miss Fannie Marston was in fine voice and gave two vocal waltzes acceptably, also, for an encore, the popular song, "I'll be no Submissive Wife." Of Miss Viola A. Pomeroy's songs, we are unable to speak favorably. Mr. Camille Parasault has a good tenor voice and sang fairly, but requires more study. Mr. J. C. Williams gave a solo "Heart of Gold," composed by Mr. Carnes, with superior expression, and he also sang finely in two duets. Mr. S. S. Bennett gave one of Mr. Carnes' baritone songs, "Up Comrades," with bugle obligato by Mr. Eshstrom, he also appeared in another solo and a duet. In each case his execution was worthy of praise. The guitar duet by Mr. E. Pique and one of his pupils, was one of the best features of the concert, and was universally admired. X.

MUSICAL SOIREE.

A very agreeable musical soiree was given to invited guests on the 11th ult., by Mr. and Mrs. G. G. Burnett, at their residence, No. 2506 Sacramento Street. The elaborate programme included some of our best amateur talent. A trio "La Serenade," for flute, violin and piano, by Dr. J. H. Stallard, Mr. Thomas J. Duffy and Mrs. G. G. Burnett was particularly admired for its smooth and finely blended execution. A cornet and piano trio, by Mr. and Mrs. Fisher and Mrs. Burnett, and a duet for piano and violin, by Mrs. Brown and Prof. C. J. J. Smith, were among the attractions. Mrs. Clark and Mrs. Burnett gave piano solos, with fine expression, and Miss Winter, Miss Winterburn, and Mr. C. S. Hoffman also favored the guests with piano selections. Mr. J. S. Bettencourt's guitar solo and Prof. Mehden's wood and glass tone performances, accompanied by members of the Industrial School Band, pleasantly diversified the entertainment. The vocal numbers were equally meritorious. Mrs. Brown and Messrs. C. A. Howley, A. Hossack, Clark and Boothby, gave solos, the latter comic. The vocal quartette, "Good Night," was excellently rendered by Messrs. Bettencourt, Howland, Hossack and J. L. Ross. A recitation by Mr. West, and legerdemain by Mr. Bosco were well received. A more intelli-

gent and attentive audience has rarely been assembled at a soiree, and every arrangement was made for their enjoyment. An elegant collation succeeded the music, followed by dancing, and this delightful soiree terminated at a late hour. X.

SOCIETY CONCERT.

At Pacific Hall, on the 20th ult., an entertainment was given by the Knights of the Golden State, a society of boys in the Lincoln Grammar School, which was well attended. Mr. Walter Leman made a felicitous opening address. Recitations were given by Messrs. W. Lindenberger, Fehheimer, Marcus Meyer and F. A. Doane, and the closing address by John F. Gaffey. These members of the society have been well instructed and their performance was very creditable. Misses Aggie Keene and C. Ricson favored the audience with excellent recitations. A zither solo by Mr. Fleissner, and a piano solo by Mr. Carnes were well received. The vocal solo of Miss Linda Mott, a pupil of the Broadway Grammar School, was a leading feature. A voice so sympathetic and powerful is seldom heard, and with careful cultivation she may become an artist. Miss Belinda Roper's solo evinced culture, and was encored. Miss Viola A. Pomeroy made several appearances and among her selections was a duet with Mr. J. C. Williams who sang with his usual good taste. The audience was very appreciative, and showed by the applause its eagerness to encourage the young aspirants. X.

ENTERTAINMENT AT BENICIA.

On Friday evening, April 13, the Olympic Hall was filled to overflowing with the elite of our village, who assembled to hear Mr. Stephen Massett, in his world-renowned readings and recitations. The programme was an exceedingly entertaining one, commencing with "The Vagabond," by Trowbridge, which Mr. Massett most effectively rendered. The ballad of "Sunset," was sung in excellent voice, and won hearty applause. Then followed the "Dame with the Camellias," "Little Feet," "The Cripple Story," and "Dying Boot Black," which were admirable selections, displaying great pathos and feeling. Will Carleton's "Betsy and I are out," and "How Betsy and I made up," were perfect gems, winning prolonged and energetic applause. "The Death of Poor Joe," from Dickens' "Bleak House," in which the little street sweeper dies while repeating the Lord's Prayer, brought tears to all eyes, for it was most beautifully read. The imitation of Madame Anna Bishop, in "Home, Sweet Home," was excellent and convulsed with laughter the audience, gaining a hearty encore. A Scotchman, Chinaman and Englishman were represented to perfection, while a stammering individual, in animated conversation with a similarly afflicted stranger, displayed to advantage Mr. Massett's elocutionary powers. The entertainment concluded with Mark Twain's comic sketch, a "Nevada Funeral," which kept all risibilities in full play throughout its rendering. So ended one of the most pleasant evenings we have spent for years. The audience were delighted with the entire programme and gave Mr. Massett high praise for these exhibitions of his genius. BENICIA.

PICNIC AND CONCERT.

The Scandinavian Society Norden gave a picnic at Fasking's Park, Alameda, on the 22nd ult., with good success. The singing club, which has had good training by Mr. G. Nathanson, gave a variety of selections, and the solos of Mr. F. Nelson were especially well rendered. The band under the direction of Mr. E. Freeman played several fine pieces. X.

SHERMAN & HYDE'S MUSICAL REVIEW.

MRS. A. T. RUTHRAUFF.

The complimentary benefit tendered to this lady at the Third Congregational Church Fifteenth Street, was a handsome acknowledgment of the estimation in which she is held by her friends, and was of more than ordinary interest, although, from unavoidable causes, the programme was not strictly followed. Mr. G. H. Little, the organist of Plymouth Church, accompanied, in his usual bright style. Songs were sung by Miss Jennie W. Maurer, Mrs. G. H. Little, Mrs. C. W. Tozer, the beneficiary, Messrs. M. A. Anderson, Henry Nieman, and Sam Booth, most of whom did exceedingly well and received encores. The recitation by Willie A. Ruthrauff, was prettily rendered, and Miss Kittie Deane, in her readings, fairly delighted her hearers. The dialogue, "A Happy Pair," by Miss Etta Paddock and Mr. John Parish, deserves high praise for the careful manner in which it was performed. The glee, "Ye Shepherds tell," by Mazzenghi, was beautifully rendered by Mr. and Mrs. J. M. Stockman, Mrs. C. W. Tozer, Miss Eva Withrow and Mr. and Mrs. Ruthrauff. The audience was large and intelligent. P.

SAN JOSE is fast earning the reputation of being one of the most musical points in the State. Its Handel and Haydn Society ranks among the best. A large share of the credit for this advanced stage of culture is due to Prof. Elwood, whose success is only equalled by his efficiency. He has enjoyed the best instruction and this with his experience enables him to succeed where many would fail, in teaching as well as conducting. His music rooms are very attractive, especially as they contain a fine "Weber Grand," for which he has a decided preference.

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MUSICAL ITEMS.

—Aimee has been to Philadelphia.

—Kate Claxton plays one week with Strakosch in Montreal.

—Alfred Wilkie, the tenor, has forsaken Chicago for Boston.

—The Berger family and Sol. Smith Russell are in New England.

—Mlle. Timonoff is a Russian pianist who has made a stir in Paris.

—Madame Arabella Goddard has been giving concerts in Paris during Lent.

—The Paris papers call the apostle of the Music of the Future "His Incommensurability."

—Signor Tagliapietra, recently our own baritone, is singing in occasional concerts at the East.

—Wilhelmj, the violinist, has postponed his visit to America till times are better. Wise man!

—Maurice Strakosch is to introduce the telephone and Miss Emma C. Thursby to London next July.

—Heller, the magician, is expected ere long in San Francisco. He is one of the most accomplished in his art.

—The Professors of the Paris Conservatory lately gave a dinner at the Grand Hotel to their Director, M. Ambrose Thomas.

—The committee appointed to supervise the erection of a monument to Beethoven, in Vienna, have confided the work to Prof. Zambusch.

—Pike's Opera House, Cincinnati, is for sale or rent. It is the finest opera house or theatre in the city, and the property of S. N. Pike's heirs.

—Byron's "Manfred," with Schumann's music, has been performed at Carlsruhe Opera House, for the first time, it is believed, on the stage.

—Mr. Carl Rosa gave a special performance of "Fidelio" at Newcastle, March 26th in commemoration of the anniversary of Beethoven's death.

—Mr. J. N. Pattison has been sued for \$4,000 by Mrs. Weltheis Craig, who has attached the cash due him, for his Centennial performances, from Weber.

—Judge Davis has ordered a new trial in the Luca divorce case, owing to irregularities which he charges were owing to the gross negligence of her attorneys.

—Miss Minnie Hauck, the darling of Berlin, as erewhile of the Viennese operatic public, is likely to be heard in the summer season at one of the London opera houses this year.

—The list of works to be performed by the Boston (U. S.) Handel and Haydn Society at its Festival in May includes Ferdinand Hiller's cantata, "Israel's Song of Triumph."

—Wagner has sent to both Mrs. Gillespie and Theodore Thomas handsomely bound copies of his Centennial March. The compliment is a thoroughly well deserved one in both cases.

—Prof. Joachim, the clever and handsome violinist, who is supposed to have been the original of "Charles Auchester," received lately, the degree of Doctor of Music from the University of Cambridge.

—The French Government have just bought, for Conservatoire Library, 200 scores of operas by Italian masters. Amongst them are several unfamiliar operas of Rossini and Donizetti, and one of Meyerbeer.

—*La Marjolaine* has been brought out at the Alcazar theatre in Brussels. The new work of M. Lecocq was not so successful as expected. It appeared heavy at times, and crudities in the dialogue were not to the taste of the public.

—We learn that John W. Mackenzie, the young California baritone, is now perfecting himself, under the tuition of Max Maretzek, in New York with a view to opening in Italian opera, under that gentleman's management in the fall.

—The American artists in Paris have presented Mlle. Albani with a splendid sketch-book, containing a drawing from each one of them in recognition of the great vocal triumphs of their young country-woman in the most critical capital of Europe.

—Miss Clara B. Nichols, who has been studying the past year with Miss Anne Louise Cary in Russia, lately made a successful appearance in concert at St. Petersburg. She sang an aria from the "Magic Flute," which was received with great applause, after which she was called before the curtain four times.

—The Musical Festival of the Lower Rhine will be celebrated at Whitsuntide, at Cologne, under the direction of Ferdinand Hiller. The programme will comprise, among other compositions, Haydn's "Seasons," Beethoven's Ninth Symphony, and Verdi's "Requiem," the last being conducted by the composer himself.—*London Musical World*.

—According to the *Arpa*, in Bologna, the tenor, Achille Corsi, made a tremendous hit in Moscow. He made his debut in Rigoletto, and after singing *La Donna é Mobile*, all the ladies, entirely forgetting how little flattery for them there was in the words he sang, applauded him with an Italian demonstrative enthusiasm, and he is now *l'enfant gate* of the best Russian society.

—The *Graphic* complains that the nautical drama has died out from the English stage, and speaks in terms of praise of a new play of that class lately written by Mr. Slous. The piece is the only result of a bequest of £2000 left by the late T. P. Cooke for the purpose of encouraging plays of this kind, with which his name is connected. Mr. Slous' play is entitled *True to the Core*, and was presented to the Adelphi not long since.

—The erection of the building of the new National Opera House on the Thames Embankment is going forward, and upwards of eighty men are at present at work upon it. Arrangements are in active progress, and it will, it is hoped, be concluded this week, whereby an extra sum of £120,000 will be placed in the affair, and this sum will amply suffice for the finishing, decoration, and fitting of the building.

—Carl Rosa could not come to terms with Chatterton in regard to a season of English opera at Drury Lane in May, but an interesting Autumn season is anticipated. Mr. Rosa bid £15,000 for the Liverpool amphitheatre, which was offered at auction, but the sale was withdrawn on £20,000. It was Rosa's intention to have established English opera permanently in Liverpool as a basis whence to work in London.

—At the Italiens, Paris, Mlle Heilbronn, recently returned from Russia, has been sharing Albani's laurels. Heilbronn is to create the principal character in the *Bravo*, a Venetian operetta, which will soon be produced at the Lyrique, and the scenic preparations for which, in view of the enormous crowds expected next year, are remarkably fine. A scene representing the "Marriage of the Adriatic" by the Doge will be, it is said, unequalled in theatrical annals.

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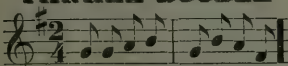
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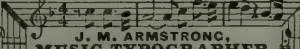
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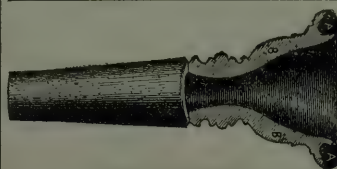
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Broken Down,
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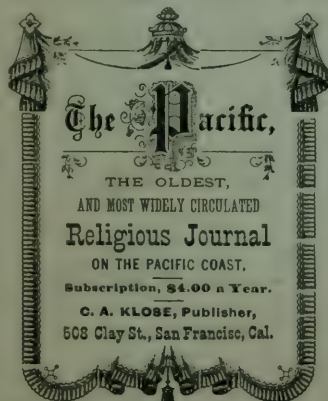
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Remember, we will send you the above-named six articles, which we have retailed for \$6.50, by mail, post paid, for 50 cents, 2 sample lots for \$1.50, or 12 sample lots for \$4.00.

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One gent's large seal ring.
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One set spiral shirt studs.
One gent's "Lake George" diamond stud.
One beautiful scarf pin.

\$5.00 LOT.

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Musical Review.

VOL. 4—No. 6.

SAN FRANCISCO, CAL., JUNE, 1877.

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From the MORNING CALL.]

FAITH REWARDED.

BY MRS. C. M. STOWE.

Lone and lonely, tired and hungry,
Two young children wend their way,
While the shades of night are gathering,
And the sunlight fades away.
In the heart of the great city—
All alone since early dawn—
These two weary little pilgrims
Up and down the street have gone.

None to love them or caress them;
Feet all bare and ragged clothes;
Tear-stained cheeks and hearts of sorrow—
They have fled from cruel blows.
Mother gone to meet the angels—
Father on the dark blue sea,
And two helpless little children
Left to coldest charity.

"Bend your head a little lower;
Lay it, Jamie, on my knee;
You may sleep; I'll watch you, darling,
'Till the ship comes home from sea.
Mother said that father surely
Would come home when she was gone—
Yes, I know you're tired and hungry,
We have walked since early dawn."

Two black eyes are closed in slumber,
Two blue eyes are bathed in tears;
Two young children weak and helpless,
Closely clinging 'mid their fears:
When a man of lordly bearing
Stepped upon the pavement white,
Just beside the weary watchers,
Keeping vigil through the night.

"Are you lost?" His kindly greeting
Fell like music on her ear:
"We are waiting," I and brother,
We are only waiting here,
For our father, who is coming
In the big ship out at sea—
This is little brother sleeping
Here so sweetly on my knee.

"Do you think to-night will bring him?
Mother waited for him long;
Now she's gone, and none to love us—
Little brother is not strong.
We have had no bread since morning—
I am tired and hungry too;
Can you tell if father's coming?
Did the big ship come with you?"

"What sir? Yes, my name is Mary—
This is Jamie sleeping here;
Mother's name! yes, it was Margaret,
Father's name, I have it here."
"God above," came back in answer—
"Yes, the ship's come home from sea!
You have waited long, my darlings;
Watched and waited long for me."

"All the shadows shall be lifted
From my little Mary's face,"
Little Jamie nestled closely
In his father's strong embrace.
No more waiting, no more watching—
No more tired and weary feet;
Father's ship had reached the harbor,
While the babes were in the street.

SILVER-CROSS.

A STORY OF PAGANINI.

Under the glowing, enchanting sky of Italy, a May-day possesses a magical charm that we children of the North can only imagine in our dreams. The earth laughs and beams in the gayest garb, the sun gazes longingly downward, and the whole air is filled with perfume. In the midst of this luxuriant nature every human heart expands and rejoices; a cold face weary

of life, is as seldom seen there as frost pictures.

So much the more striking was, therefore, the appearance of a boy who was sitting solitary one May morning of the year 1793, on the sea shore; he had turned his back upon the beautiful city of Genoa, which, like a bride beaming with happiness, rests upon the bosom of the proud sea, and gazed fixedly upon the glittering unmeasurable surface of the water. The child was about ten years old, delicately formed, with a refined, pale face, dark hair, and the strangest, the blackest eyes in the world. Their constantly varying expression almost made one feel uncomfortable—one moment flashing proudly, triumphantly, full of fire, and the next sad unto death.

A clear, sweet child's voice interrupted the youthful dreamer's gloomy meditation; a charming little girl came running along, and threw herself into his arms, exclaiming: "Naughty Nicolo, where have you been the whole weary afternoon? I have been seeking you everywhere!" Then she kissed him fondly, gazed at him excitedly with her large brown eyes, and finally scattered before him from her little white apron a multitude of flowers—wild roses, twigs of myrtle, and orange blossoms.

Nicolo put his arm around the little prattler, smiled almost joyously, stroked her jet black locks, and said softly: "I have slipped away from my father, Gianetta! I wished to dream awhile quietly by the side of this beautiful clear mirror of the sea; you well know this is your playmate's favorite spot!"

Gianetta did not respond, but commenced eagerly to scold at the bad father of her young friend. "He grants you no rest by night nor day," she cried; "he will bring you to your grave yet. My mother always tells me: 'Your Nicolo is not strong and vigorous; his mad violin-playing consumes his soul, and his father destroys his body.' She is certainly right."

"Do not believe that," Nicolo answered gravely; "I shall not die, I can not die, for I must first become a great man. I am not weak; look here!" And he rose to his full height; his form seemed to grow, his eyes burned with the wildest fire, a singular smile trembled on his lips; he suddenly lifted Gianetta from the ground, and held her with a firm grasp over the watery deep at his feet. The girl did not become pale; she only sighed softly when Nicolo placed her upon the earth; she did not even utter a word; she merely gave him a

timid side glance. She soon regained her old charming ease, talked and sang; Nicolo listened patiently to all; she spoke of her thousand girlish plans, of her flowers and turtle doves; if, by chance, he lost himself, at times, in melancholy reflection, during her lovely prattle, a kiss from the child's lips or a touch from her tiny hand would arouse him, and then she would quiver with joy and look indescribably lovely.

So they sat together by the sea shore; the deep blue sky extended like an arch above them; sunshine and lustre encircled their heads; the boy's brow was serious and full of care, whilst the little girl's face resembled the spring. When it grew dark, they wended their way homeward, arm in arm; they wandered through many wide streets, until at last they turned the corner of a little side one, at the end of which stood two houses, thickly covered with grape vines; Gianetta dwelt in one, Nicolo in the one opposite. The sombre countenance of a harsh, stern father awaited the boy; Gianetta's mother was standing at the door, anxiously watching for the return of her wild daughter; she tenderly kissed her. The children said "good night" and parted.

Nicolo, with a deep sigh, entered his tiny, solitary chamber. He hastily opened the lowly window; then he took from out a little box—shaped like a coffin—an old violin, contemplated it with an expression of the most passionate tenderness, and commenced to play upon it. The pure, clear, strangely moving tones flew out in the silent night; they floated and soared up and down the narrow room, so that the walls seemed to tremble and quake. Scarcely had the first note arisen when an unusually large spider, splendidly marked with a cross, crept from the thick vines that grew about the window, and slipped into the tiny room. "Little Silver-Cross, welcome!" said Nicolo, softly, and laid his hand on the window sill; the spider ran hastily upon it, and the boy placed her upon the head of his violin, where she hung on firmly with her little feet, and remained stiff and motionless, listening to the sea of tones as they swelled above her. The boy played until his arm was wearied; his eyelids commenced to close, and the morning, enveloped in her light pink veil, peeped into the room. Then he laid aside his beloved violin; the spider became reanimated, and crept through Nicolo's white hand, as though wishing to thank him. He carried her to the window, where she speedily disappeared in the luxuriant foliage of the vines. The boy followed her with his eyes for a long time;

SHERMAN & HYDE'S MUSICAL REVIEW.

a feeling of disconsolate solitude crept over him—a feeling which overpowered him every night when little Silver-Cross, this singular listener and companion of the dark years of his childhood, had hastened away.

Nicolo dearly loved the faithful little creature; the first tones of his violin drew her to his side, and it was not until the last one had died away that she awoke from the sweet lethargy, the wondrous intoxicating dreams, into which they lulled her. Often, when Nicolo sat imagining the fulfillment of his ambitious hopes, he would mechanically touch the strings of his violin; then little Silver-Cross would softly approach, and the boy would feel her touch like a hasty kiss. He would close his eyes, and forget his solitude—forget that no one loved him. His father was stern; the boys of his own age avoided him; only the little Gianetta played with him and kissed him, and Nicolo's heart was divided between the beloved girl and his strange window friend. Gianetta, however, could not endure spiders; she would say, timorously: "They are witches!" The spider seemed to feel Gianetta's dislike, and never came in when the child was there; but if Nicolo drew near to the window with his violin, and gave a stolen look without, he would always perceive the mute listener hanging motionless upon a vine leaf. Gianetta would sit in a corner of his room, breathlessly listening for hours to his wondrous playing; but when his arm sank exhausted and the tones died away, then she would entreat Nicolo to talk to her. Not only did he relate to the listening child wild fairy tales, which made her shudder, but all the dreams of his burning heart, all the plans of his high aspiring soul, were confided to the silent, faithful bosom of the charming girl; and she would press his feverishly hot hand and gaze at him with eyes filled with sympathy. When he told her of the famous German master, Mozart—how he had written grand concertos when only six years old, and how he shone as a star in the heaven of music—his cheeks would burn, he would tremble with excitement, and scalding tears of indignation would stream from his eyes. "See, Gianetta," he would say, with a bitter smile, what a wretched bungler I am beside him!" And the girl had not power to console him.

One day Nicolo was obliged to play the most monotonous exercises under his father's supervision, whilst suffering the bitterest inward torments; His hands were weak, his brow glowed; all the strength, all the life of his body seemed to have passed into his eyes; they shone wonderfully. All at once he heard the voice of Gianetta's mother; she called him by name, anxiously and hastily. Nicolo hurried to her. Gianetta had been suddenly taken ill, a burning fever had seized her. He entered. She looked long and earnestly at her dearest playmate, her friend; he understood her glance, and brought his violin. Grief stormed and raged within his heart. "Gianetta, a sleeping song for you!" he exclaimed, wildly. She smiled. Then the charm-

ed violin sang the most enrapturing—the strangest and sweetest of all sleeping songs. As he ended, Gianetta raised herself from her couch and called Nicolo; he threw himself into her arms. "Thanks my dearest," she whispered softly; "Nicolo I shall slumber sweetly! You, however, will not rest; you will beam upon earth, a clear star, surpassing everything else in brightness. Travel far, far away from here! Think of me and of my words!" The beautiful child inclined her little head and died.

Nicolo remained by the beloved corpse the night through; the following day he ran about half frenzied. When he returned to his home, his dark, quiet room filled him with terror; from his window he could look directly into Gianetta's little chamber. The child lay upon the bier, adorned with flowers—almost buried in them—surrounded by lighted torches, and looking lovely as an angel. A monk knelt by the side of the coffin, and prayed for the pure young soul that had forsaken its beautiful tenement so soon. "Farewell, thou lovely one," softly said the mourning boy, as the hot tears rolled over his pale cheeks: "I am going far away, as far—ah, as far as I can! For what is there to retain me—me, the lonely, unloved one?" And he fell upon his knees and sobbed convulsively.

At that moment he felt a gentle, singular touch upon his hand; he started; little Silver-Cross crept toward him. "It is you, mute—alas, now solitary—companion of my life!" cried Nicolo. A ray of joy glided over his countenance as he thoughtfully contemplated the faithful creature. At last he started up, and exclaimed, pressing his violin passionately to his breast: "One more parting greeting to Gianetta, then out into the world with you, mighty, heavenly beloved of my heart!" Then the chords sang more wondrously, more mysteriously than ever; tones that were exquisitely beautiful, although tremulous with sorrow, floated over to the slumbering Gianetta; the dead one seemed to smile; the flowers quivered; the flame of the torches trembled; the praying monk let his folded hands sink, whilst magical, strange dreams passed over him.

When the morning sun looked into the tiny room with his fiery eyes, he found a half fainting boy lying on the ground, with his violin in his arms; on the strings of the violin hung, firmly clinging, little Silver-Cross who was dead.

I wonder if the prediction of the lovely Gianetta was fulfilled? The boy's name was NICOLÒ PAGANINI. Have you ever heard of him?

COULD we not dispense with our Italian terms, at least as far as concerns our pieces used for instruction? Would not our pupils understand English at least as well as Italian? How many of them do learn to know these terms with their abbreviations, so as to understand them fully? Or is our English so poor that we cannot be as concise as in Italian?—*Musical Hints.*

THE TUNEFUL TELEPHONE.

Steinway Hall, New York, was recently filled to its utmost capacity, and scarcely standing room was obtainable, the great attraction being the telephone. It was the first of a series of exhibitions in that city of this marvelous discovery, and the crowds that assembled to witness the performance gave abundant proof of the curiosity it has aroused, and the hold it has taken of the public mind. Already people are speculating on its supplanting the regular telegraph system, and not a few of the more unsophisticated were suggesting to one another the beauties of having a private telephone, whereby they could sing songs and transmit sweet messages to each other in their natural voices. In addition to the telephone business there was a very attractive musical programme provided, and some beautiful solos and duets were sung and several airs were happily rendered by the Young Apollo Club, but the great attraction was the telephone, and there stood sixteen mysterious-looking yellow boxes, out of which melodies all the way from Philadelphia were to come. They were placed on the top of a grand piano, but at various times during the programme they were put standing on the floor and resting on the legs of the piano. Max Strakosch introduced Professor Elisha Gray, inventor of the wondrous instrument. Professor Gray was received with loud applause. He explained the workings of the whole invention, and endeavored to make them as clear as possible to a very attentive audience. Then he said, turning to the telegraph operator, who communicated directly from the stage with a piano player in Philadelphia, who was to furnish the music: "Ladies and gentlemen, the first tune we will have is 'Home Sweet Home.'" The operator touched off the message, and in a few moments, in soft dulcet notes, as if coming from a master hand or church organ, that touching air was heard. Every note was clearly defined and the music was wondrously soft and beautiful. When the tune was concluded the most rapturous applause followed. Many persons, however, were disappointed, as they had expected to hear a first-class fantasia on the piano, and as the notes were so prolonged and so different from the real tone of a piano they were incredulous for a time. The next tune played was "Come Gentil" (Don Pasquale), and then followed "Then you'll Remember me. This melody was beautifully given, but when the familiar notes of the "The Last Rose of Summer" were heard every voice was hushed and a pin could be heard to fall in the great building. Loud and continued applause followed, and Professor Gray came forward and announced that wet weather was against sound being transmitted fully and freely. "The Carnival of Venice" followed next, and the last tune played was "Yankee Doodle." The whole affair was regarded as a great success.

Everybody ought to take it for \$1.50 a year, Sherman & Hyde's MUSICAL REVIEW.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

A bad breath—The breath of calumny.

The milky way—From the barn to the pump.

A head-scenter—The pomade manufacturer.

Paying the piper—Settling the plumber's bill.

An amendment to the constitution—a wooden leg.

An inn-ovation—Free lunch at a country tavern.

Why is a prosy preacher like the middle of a wheel?—Because the fellows around him are tired.

"I never did like mutton with capers," said Brown, as he brushed his clothes after an attack from a ram.

The poet is wild who says: "Hail, glorious sunshine!" The glorious sunshine will do nothing of the kind.

A young lady who had a new hood, and was asked to lend it frequently, said she was getting tired of keeping a neighborhood.

"What is the difference between an editor and his wife?" "One sets articles to rights, and the other writes articles to set."

Buss—to kiss. Rebus—to kiss again. Blunderbuss—two girls kissing each other. Omnibus—to kiss all the girls in the room.

In the Servian military bands the base drum is placed upon a two-wheeled cart and is drawn by a trained dog while the drummer pounds it.

There is some talk of establishing a regular mart for the wares of writers. The man who carries out that plan will be a write(s)mart fellow.

He who speaks an uncharitable word, no matter how wittily, will, if he have a spark of human nature in him, regret that he did so when the occasion is passed.

It is said that the Chinese are good billiard players. They ought to be; as the first thing a Chinese does in dressing for the day is to see that his queue is all right.

An Oshkosh lady, who was reading to some friends, encountered the words, "Nibelungelied tetralogy," and cautiously removed her teeth before attempting to pronounce them.

Little Bertie took a dipper of water from a tub and drank freely. His mother reprimanded him, saying he must not drink from the tub. "I didn't," says Bertie; "I drank from the dipper."

Holy fear is the doorkeeper of the soul. As a nobleman's porter stands at the door and keeps out vagrants, so the fear of God stands and keeps out all sinful temptations from entering.

Dr. Newman spoke, in a recent sermon, of "the sad funeral procession" which followed Abel to the grave. An irreverent woman in the audience nudged her companion and whispered: "Not such a large procession, but very select. None but the first families."

The longest night in Norway lasts three months, and when a young man goes to see his girl, her mother, before going to bed, tells her not to ruin her health by sitting up more than two months.

Judge Jeffries, of notorious memory, pointing to a man with his cane, who was about to be tried, said, "There is a great rogue at the end of my cane." The man to whom he pointed, looking at him, said, "Which end, my lord?"

"For Only one."—This, gleaming from the back of a parlor chair, is what met the astonished gaze of Lizzie and George upon their return from meeting Sunday evening. It is said to have been the work of an economical mother.

"I make it a point, madame, to study my own mind," said a pompous individual to a lady who had exhibited some surprise at an opinion he had expressed. "Ah," she responded, "I did not suppose you understood the use of the microscope."

A neighbor of ours who appreciates the hard times, says "If Charles Reade had seen some of the undergarments that I have worn three winters before he wrote 'Never Too Late to Mend,' he would have been fairly non-plussed."—*Christian Register*.

"Ma, does pa kiss the cat?" "Why, no, my son. What in the name of goodness put that in your head?" "Cos when pa came down stairs this morning he kissed Sarah, in the hallway and said, 'That's better than kissing the old cat up stairs, ain't it Sarah?'" *New Orleans Picayune*.

Among the replies to an advertisement of a music committee for a "candidate as organist, music teacher," etc., was the following. "Gentlemen,—I noticed your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years, I offer you my services."

No trait of character is more valuable than the possession of a good temper. Home can never be happy without it. It is like flowers springing up in our pathway reviving and cheering us. Kind words and looks are the outward demonstrations; patience and forbearance are the sentiments within.

Beethoven loved God, art and his neighbor more than he loved himself. Always ready to sacrifice his well-being to his convictions, he walked straight-forward through life; he made no base concessions to his material interests; his acts obeyed his principles; he put into practice the precepts of the most rigorous morality.

A romantic traveler told Garrick that he had seen a church in Spain a mile and a-half long. "Bless me," said Garrick; "how broad was it?" "About ten yards," was the reply. "This is, you will observe gentlemen," said Garrick to the company, "not a round lie, but differs from his other stories, which are generally broad as they are long."

A stranger went into a fashionable St. Louis church, while the choir, were singing in sweetly operatic tones, that good old piece:

Jerusalem my happy home,
Name ever dear to me;

but the stranger did not know it. To him it sounded more like

Rue clam, map pome,
Name valte tumme.

When Cumberland saw the *School for Scandal*, he said of it: "I am astonished that the town can be so completely mistaken as to think there is either wit or humor in this comedy. I went to see it, and it made me as grave as a judge." Mr. Sheridan, when he heard the criticism, merely said: "Mr. Cumberland is very ungrateful, for when I went to see his tragedy of the *Carmelite*, I did nothing but laugh from the beginning to the end."

The dairymaid's ditty—"Tis butter little faded flower." The butcher's—"Meat me by moonlight alone." The barber's—"I'm dyeing, Egypt, dyeing." The burglar's—"Off in the still night." The carpenter's—"Wood were with thee." The thief's—"Still so gently o'er me stealing." The auctioneer's—"Sail on." The distiller's—"Her bright smile haunts me still." The stock-broker's—"Bear my bark, oh, gently bear." The drummer's—"Beats there a heart."

An eminent Scottish divine happened to meet at the house of a lawyer, whom he considered too sharp a practitioner, two of his parishioners. The lawyer jocularly and ungraciously put the question: "Doctor, these are members of your flock; may I ask, do you look upon them as white or black sheep?" "I don't know," answered the divine, dryly, "whether they are black or white sheep; but I know if they are here long they are pretty sure to be fleeced."

—Dudley Buck used to say that when younger, he had appeared in public as a pianist, with good success; but that now, since he has become so well acquainted with the organ, he no longer experienced any satisfaction in playing the piano, for that after he had played a little way he presently desired to draw another "stop" and obtain a change of tone, which on the piano was not possible. And so he forsook the piano, and clave to the organ.

The old lady went into Gatlley's market and inquired: "What d'ye ask a peck for greens?" And the old man answered: "Mrs. Huckleby, I don't sell greens by ther peck—'tain't a onest way ter do business. I sell my greens by the pound, then ye git your money's wuth—no cheating in that way." The old lady gave her order and left. Then the old man picked up the watpot, turned about two quarts of water into the box of tender verdure, scooped them into the scales, wiped his hands on his frock, and with a saintly look on his greasy face, said: "Charge the widow Huckleby one dollar and seven cents for a billed dinner."

COURTLAND WALTZ.

Composed by ALBERT B. CHENEY.

INTRODUCTION.

Andante.
PIANO *p*

Ped. * *Ped.* * *Ped.* *

8va . . . loco. *f* *L.H.* *p* *cres.* *dim.* *Ped.* * *Ped.* *

ten. *8va loco. ten* *8va* *ten.* *8va* *Ped.* * *Ped.* *

Cadenza ad lib. *Ped.* * *Ped.* * *Ped.* * *8va* *

Entered according to act of Congress, in the year 1876, by SHERMAN & HYDE, in the office of the Librarian of Congress, at Washington, D. C.

WALTZ, *Tempo Moderato.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The right hand features a melodic line with eighth-note triplets and slurs, marked with *ten.* (tenuto). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings include *Ped.* at the beginning and ** Ped.* in the middle.

The second system continues the musical piece. It features similar melodic and harmonic patterns. The right hand has triplet markings and *ten.* markings. The left hand continues with chordal accompaniment. Pedal markings include ** Ped.* at the beginning and an asterisk *** at the end.

The third system of musical notation shows a progression in the melody. The right hand includes triplet markings, *ten.* markings, and a *cres.* (crescendo) marking. The left hand continues with harmonic support. Pedal markings include *Ped.* at the beginning and ** Ped.* towards the end. The system concludes with an *8va...* (octave up) instruction.

The fourth system of musical notation continues the waltz. The right hand features a series of eighth-note patterns with slurs. The left hand provides a steady harmonic accompaniment with chords. There are no specific performance markings in this system.

The fifth system of musical notation is the final system on the page. It continues the melodic and harmonic themes established in the previous systems. The right hand has eighth-note patterns with slurs, and the left hand provides harmonic support with chords. There are no specific performance markings in this system.

8va

cres *f*

mp

pp

p *Legato.* *cres* *f* *p* 8va

8va., loco. *pp* *cres*

8va loco.

f

sempre rall dim.

rit,

a tempo.

8va

cres

FINALE.

8va.....

f

p cres

f

f

p

ad lib.

Fed.

f

f *

8va

Tempo primo.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and contains several triplet figures. Bass staff features block chords. Pedal markings include *Ped.* at the start and ** Ped.* in the third measure. The word *ten.* (tension) appears in the second and fourth measures.

Second system of musical notation. Treble staff continues with triplet figures. Bass staff has block chords. Pedal markings include ** Ped.* at the start and at the end. The word *ten.* appears in the fourth measure.

Third system of musical notation. Treble staff includes triplet figures and a crescendo (*cres.*) marking. Bass staff has block chords. Pedal markings include *Ped.* at the start and *** at the end. A fortissimo (*f*) dynamic is marked in the fourth measure.

Fourth system of musical notation. Treble staff features sixteenth-note runs. Bass staff has block chords. Pedal markings include *Ped.* at the start and *** in the second, third, and fourth measures. An *8va* (octave) marking is above the treble staff in the fourth measure. A fortississimo (*fff*) dynamic is marked in the fourth measure.

Fifth system of musical notation. Treble staff begins with a *loco.* (loco) marking and contains sixteenth-note runs. Bass staff has block chords. The system concludes with a double bar line and repeat dots. A final *** marking is at the bottom right.

"BEAUTIFUL DREAMS OF THE TWILIGHT."

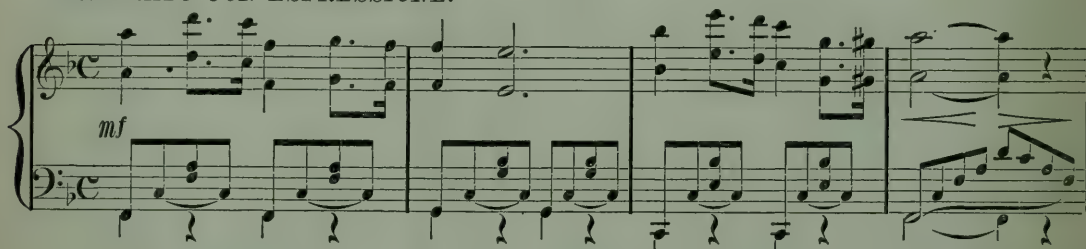
SONG AND CHORUS.

Sung by Percy Ashton, of Hooley's Minstrels, Chicago, Ill.

Words by GEORGE COOPER.

Music by CHARLES E. PRATT.

MODERATO CON ESPRESSIONE.



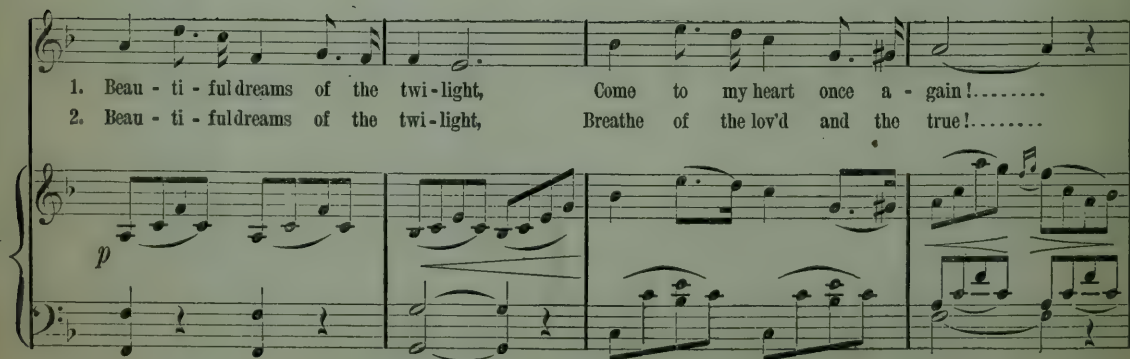
mf

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is Moderato con espressione.



cres - - - cen - - - do. dim. poco rit.

Piano accompaniment for the vocal entry. The right hand has a melodic line with a crescendo leading to a 'crescendo' (cen) and a 'diminuendo' (dim.) section. The left hand has a steady eighth-note accompaniment. The tempo is Moderato con espressione.



1. Beau - ti - ful dreams of the twi - light, Come to my heart once a - gain!.....
2. Beau - ti - ful dreams of the twi - light, Breathe of the lov'd and the true!.....

p

Vocal and piano musical notation. The vocal line is in C major, 4/4 time. The piano accompaniment is in C major, 4/4 time. The tempo is Moderato con espressione.

rall.

Now while the ro - ses are sleeping, Woo me from sor - row and pain.....
 All that is hal - lowed and tranquil, Rain on my heart like the dew.....

tr

colla voce.

a tempo.
f

Sing of the joys that have wan - dered, Far in the vales of the past;.....
 Fai - ry - like whis - pers are fall - ing, Hush - ing my sor - rows to rest;.....

a tempo. f

rall.

Whis - per of love that has blos - somed On - ly to leave me at last! Oh!
 Vi - sions of joy leave me nev - er, — Waft me to realms of the blest! Oh!

colla voce.

rall.

CHORUS.

SOPEANO.



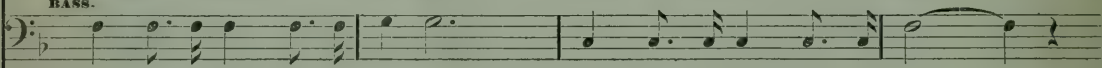
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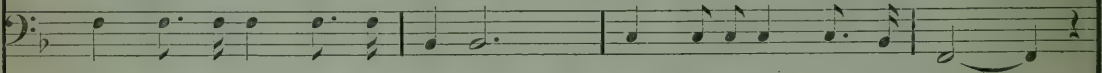
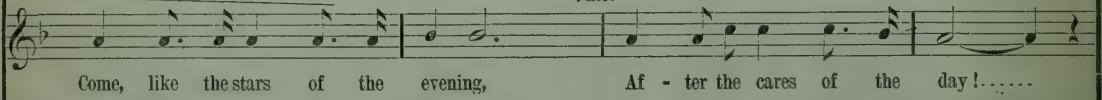
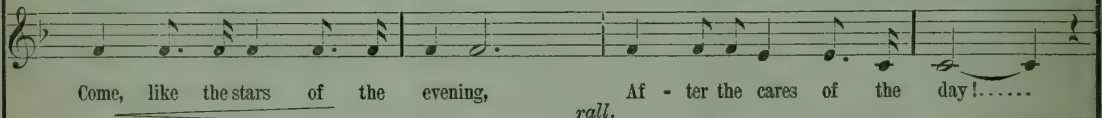
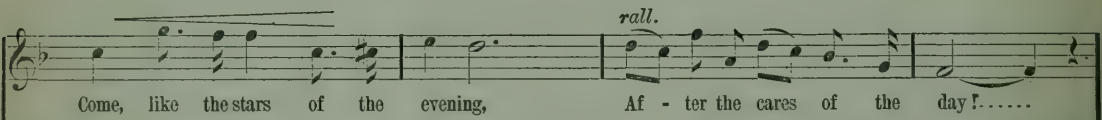
TENOR.



BASS.



ACCOMP.



Pretty as a Picture.

ARRANGED BY

LEONARD GEORGES.

Schottische. *mf*

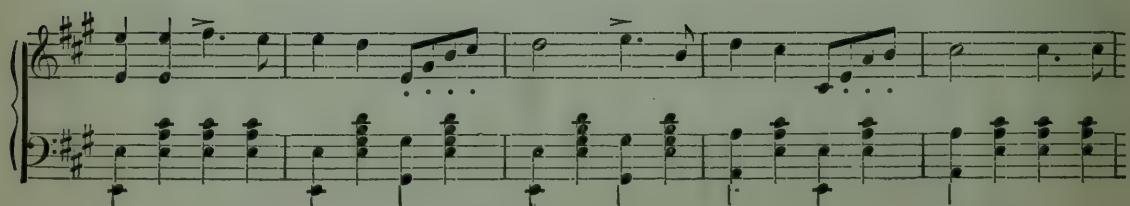
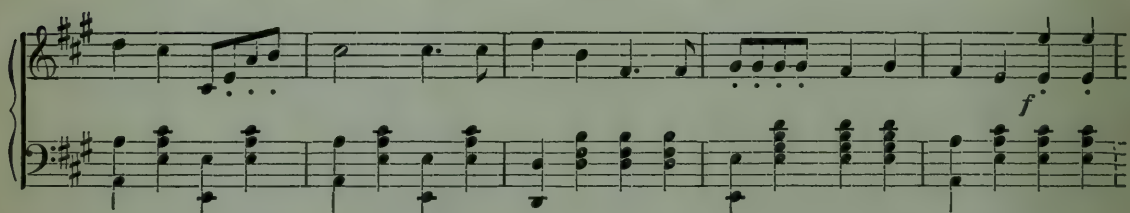
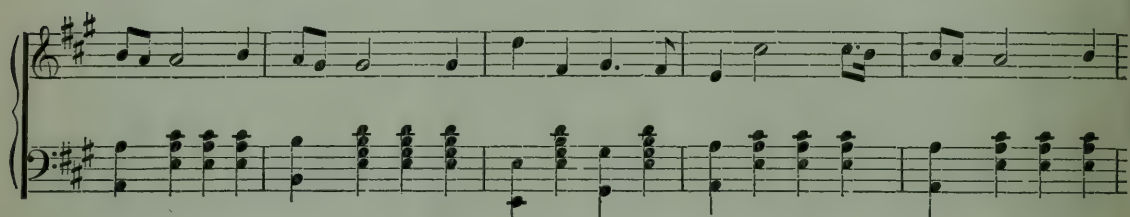
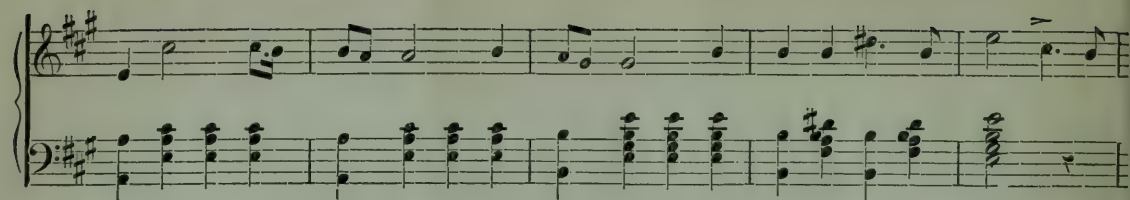
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is placed between the staves.

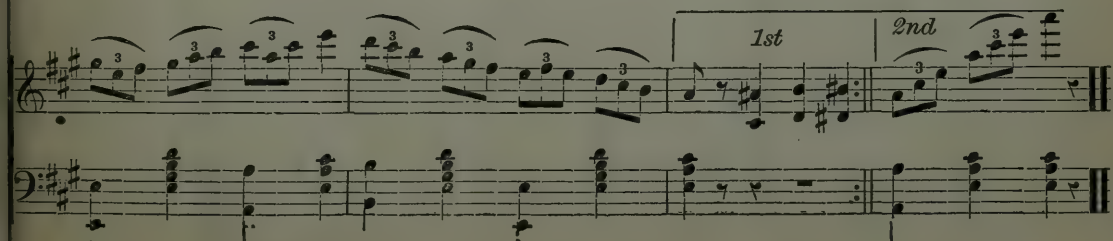
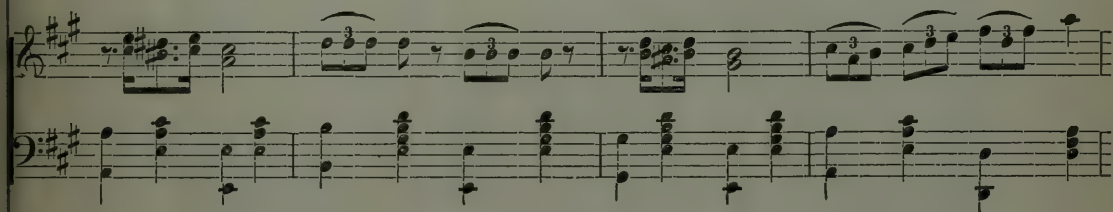
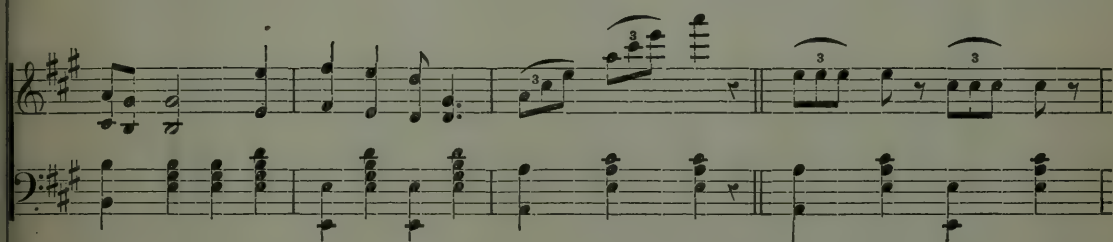
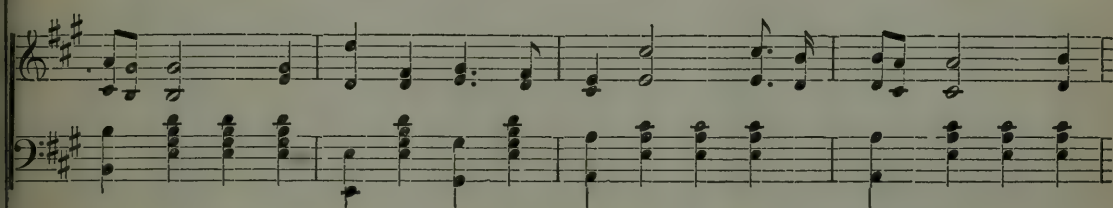
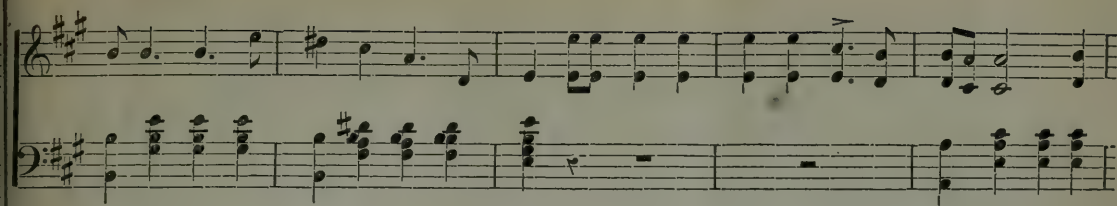
The second system continues the melody and accompaniment. The treble staff features a more active melodic line with eighth notes and some beamed sixteenth notes. The bass staff continues with a steady accompaniment of chords.

The third system shows the continuation of the piece. The treble staff has a melodic phrase that ends with a quarter rest, followed by a new phrase. The bass staff accompaniment remains consistent with the previous systems.

mf

The fourth system concludes the piece. The treble staff has a final melodic phrase. The bass staff accompaniment ends with a series of chords. The dynamic marking *mf* is placed between the staves.





CROWNED WITH ROSES.

Words selected.
Allegretto.

H. S. STEDMAN.

VOICE.

1. Once when sum - mer ro - ses bloom'd, Spring's sweet breath per -
2. Once a - gain when through the woods, Night - in - gales were

PIANO.

- fum - - ing, I wan - der'd id - - ly with my love, Where
call - - ing, We two stray'd through the gar - den path, 'Mid

fra - - grant flow'rs were bloom - - ing, I crown'd her with the
rose leaves soft - ly fall - - ing, I crown'd my bride with

ro - ses, The glow - - ing crin - son ro - ses.
ro - ses, With lil - - y buds and ro - ses.

SHERMAN & HYDE'S MUSICAL REVIEW.

REMINISCENCES OF LONDON.

DEAR REVIEW:

Some time ago I saw in a paper, that we were threatened with a visit from the famous tenor, Mr. Sims Reeves, and I am glad, for his own sake, that there is no truth in the report; for I do not think he would make the success here that his name and fame are entitled to. In England, many who hear him, remember what he was, and so applaud what he is; others having heard him praised very highly, learn to forget their disappointment. The first time I heard him was in '73, at the Crystal Palace, and one of his two songs that day was "The Bay of Biscay;" the concert-room there is very large, and then his voice struck me as being pleasant, sweet and pure, though not at all powerful, and his style had an uncommon charm. The next time I heard him was in St. James' Hall, a year ago, and the change was very noticeable. Although a much smaller room, his words were barely audible. Mr. Reeves is far too experienced to underrate the value of distinct articulation, which, next to keeping in tune, is the most important thing in singing; indeed, the first time I heard him, he seemed to depend almost entirely on the words for effect, so I suppose his indistinctness on this occasion was caused more by failing power than by carelessness.

One gets a good idea of the value of words in hearing Mr. Santley sing Hatten's "Io Anthea." Most of your readers have doubtless heard of that deservedly famous baritone; he looks about forty years of age, of medium height, firmly built, fair complexion and light brown hair. His voice is a light and pleasant one, not particularly powerful, but he appeared to me to have a great deal more strength than he cared to exhibit; at any rate, his successes do not depend on mere *clat du voix*, but on really intelligent singing and acting, for he comes out surprisingly well in opera. I suppose he never sings the song I mentioned, "Io Anthea," without winning an enthusiastic encore, and that frequently from an audience that has been listening to other performances with most provoking coolness. The words of this song, I think by Herrick, are supposed to be addressed by a lover to his mistress, imploring her to try his affection in any way that may seem proper to her; one verse runs like this:

"Bid me to live and I will live
Thy protestant to be,
Or bid me die and I will dare
E'en Death to die for thee!"

Both setting and words, though quaint, are passionate, and he not only made the sound an echo to the sense but looked as if he meant and felt it. I have heard him sing it four times and each time have had the peculiar sensation known as "cold chills."

Another artist of equal excellence and very similar style is Mme. Patey, also English, a fine and pleasant looking, though

not strictly beautiful lady, gifted with a splendid contralto voice; its beauty enhanced by dignity and breath of style; and she is as great a favorite in England as any other native or foreign vocalist. The three artists I have mentioned, in conjunction with either Mme. Wynne or Mme. Sherrington, make a quartet which has probably never been surpassed in England and never will be, for it seems to me that vocalists at the present time, learn too quickly to learn much. From what I have heard concerning those great artists who have delighted and continue to delight lovers of music, they apparently thought little or nothing of studying for several years, and in many cases have had to overcome natural defects that would prove insurmountable to those young ladies, who, if they take six months lessons with even an ordinary professor, think they do wonders, and if they happen to have tolerably good natural voices, the next thing we hear they are coming out in opera! The only thing that surpasses the celerity with which they "come out" is the rapidity with which they often go in. As far as I am judge, it takes six years of really hard study to make an *artiste*, even when the materials are unusually good.

I have heard on good authority, that Mme. Trebelli-Bettini practiced for a long time with ivory balls in her mouth, I presume, to regulate the way she opened it. Possessing a fine contralto, of unusual extent and volume, her scale passages are clear and even, and her dignity and breadth of style make her declamation a treat to listen to. Mme. Tietjens greatly resembles her in many respects, and both these ladies are a very agreeable contrast to those singers whose only ambition seems to be to succeed in getting up and down the scales in "double-quick" time. I shall never forget hearing Mme. Tietjens sing "Crundele? ah, no, mio bene," from *Don Giovanni*, at a concert, as it was the first time. I listened anxiously for the opening notes, and when the rich, full tones, like those of a horn floated over the audience, I was fairly startled, and must confess I never heard a voice that made such a magnificent impression at the first hearing. Both in manner and in style of singing she seemed to me to be the best possible example to an aspiring young student, for there was none of that cold impertinence about her that characterizes so many favorite singers. Even Mme. Patti's very charming coquettishness is hardly free from a tinge of what I have mentioned above, but on her, graceful, *petite* and lovely, it sits better than it possibly could on anyone else. Always singing with the same unwavering exactness and brilliancy, never being troubled, apparently, with colds or hoarseness; always acting with so much intelligence and vivacity, never disappointing the public, is it a wonder that Patti has been and is still as great a favorite as any *artiste* that delights London audiences?

Her voice is not so *sympathetic*, to my ear, as that of Mme. Nilsson, whom I last heard in *Faust*, and who I vowed I would never hear again, for I fear she is getting *passée*, and she left so charming an impression on my mind that I do not wish it destroyed. I think everyone who has heard her as "Margherita," must acknowledge that in that character she is unsurpassed: had it been written expressly for her, one would not have been so surprised, but as it is, the reality with which all one's ideas of the lovely and unfortunate heroine are represented by Mme. Nilsson, is almost startling. Mr. Faure, an eminent French baritone, gives perhaps the best representation of a "Mefistofele" that one could wish to see; his "Don Giovanni" and his "Peter the Great" (*L'Etoile du Nord*) are also excellent. No longer very young or impressive in personal appearance, there is a peculiar charm both in his acting and singing that is very entertaining. Mr. Whitney the American basso, was singing in London last season, and though, according to some one who had heard him previously, he was getting *passé*, I liked him very much, and thought his lower notes very remarkable. In my opinion, the lowest notes of a basso and the highest tones of a soprano are alike in one particular, that of being more phenomenal than pleasant. I believe the soprano of the future will, undoubtedly, be Mlle. Albani, a youthful, ardent and conscientious student. Many think she is soon to become superior to any soprano of the present; even now she attacks the best parts of the most renowned vocalists with astonishing success. Her voice is so agreeable, sympathetic and flexible, her execution and style so good and her acting so intelligent, that the only thing that surprises me is, that she was not so popular in New York as she was and is in London; but then, I suppose, there are very few prophets or singers of much account in their own country.

I remain,

Yours truly,

LITA FARRAR.

San Francisco, May, 1877.

—Herr Wagner's *Walkure* is to be produced in a highly realistic manner by that musical enthusiast, King Louis of Bavaria. The first act of the *Walkure* takes place in a cottage formed by the branches of an enormous ash-tree, and here Siegmund, wandering through the forest, meets his sister, Sieglinde. King Louis has had a similar cottage erected in the gardens of his castle at Hohenschwangau, in the Bavarian Alps, and intends to have the *Walkure* performed here on moonlight nights. During the performance, say the German journals, the King, clad in the costume of an old German warrior, will row on the lake in a boat formed like a conch-shell, and drawn by swans, evidently in imitation of *Lohengrin*.—*London Graphic*.

Sherman & Hyde's Musical Review.

JUNE, 1877.

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MUSIC IN THE PUBLIC SCHOOLS.

In the months of May, 1875 and 1876, oral examinations in music were made in the public schools, by a Committee, and by invitation, we participated and assisted in marking credits, and published the results in our columns. This year, it was resolved not to examine the classes orally, but simply to give a written examination, which showed high percentages in a large majority of the schools. Desiring to ascertain the progress made in singing during the school year just closed, we accepted the invitations of the music-teachers and principals to visit their schools, so far as our time permitted, regretting that we could not call at every school in the city; and in nearly every case we found the classes singing decidedly better than the corresponding grades of last year.

The steady improvement in singing during the past three years in our public schools, conclusively proves the wisdom of the system pursued, which involves the employment of a principal of music and six assistant music-teachers, among whom the schools are distributed; each class receiving from fifteen to thirty minutes of instruction at a regular hour of some stated day each week. The efforts of the music-teachers are supplemented by the class teachers for a few minutes each day, and where the latter are good musicians or take an interest in music and are encouraged by the principal, their aid becomes valuable. Without the direction of the music-teacher, the class teachers, with the limited time allowed, and their pre-occupation with other branches would, in most cases, be wholly unable to extend the necessary facilities to their pupils; but they second the efforts of the music-teachers to great advantage.

The following music-teachers have been occupied during the past school year: Prof. Washington Elliot, Principal; Prof. W. E. Price, Mr. W. D. Murphy, Miss Ella A.

Lamb, Miss Marie Withrow, Miss L. E. Ryder, and Miss Mattie Summerfield. The schools we have recently visited, are apportioned among the teachers as follows:

Prof. Elliot: Girls' High School, Denman, Broadway and Model Grammar Schools, and the grammar grades of the Washington and Spring Valley Grammar Schools.

Prof. Price: Rincon, Geary Street, and Union Grammar Schools, and the grammar grades of the Hayes' Valley, Valencia and Eighth Street Grammar Schools.

Miss Lamb: Powell Street, Union, South Cosmopolitan and Broadway Primary Schools, and the primary grades of the Washington Grammar School.

Miss Withrow: Pine and Larkin, Columbia, Tehama and Tyler and Jones Primary Schools, and the primary grades of the Spring Valley and Eighth Street Grammar Schools.

Miss Ryder: Fourth Street, Silver Street, and Jackson Street Primary Schools.

Miss Summerfield: Bush Street Cosmopolitan, Shotwell Street, and Mission Primary Schools, and the primary grades of the Mission Grammar School.

Among the grammar schools of Prof. Elliot, the Denman has formerly surpassed all others in the city in singing, but the brilliant performance of his other schools this year, at least lessens its supremacy; for the Broadway and Model are up to a high standard, and most of the classes in the Washington and Spring Valley are equally good; while the proficiency of the Girls' High School is most gratifying. The Rincon and Hayes' Valley, which are remarkable for fine singing, have hitherto taken the lead among Prof. Price's schools, but the Union and Geary Street have made such advancement, as to contest their superiority; and the Valencia and Eighth Street have made excellent improvement. Among the primary schools, the Pine and Larkin and Powell Street are distinguished for the beautiful intonations and correct style of every class; while the Columbia, Union, Tehama, South Cosmopolitan, Fourth Street, and Bush Street, are prominent among the schools in which a majority of the classes have reached the same high degree of excellence; while every school we have visited has exceeded its last year's attainments.

These favorable results show intelligent and faithful instruction from the music-teachers, and in the classes which have made a fine record, the industrious principals and class teachers are justly entitled to share the credit. The precision, finished execution and appropriate expression of most of the classes in singing are a source of delight to those who hear them, and it is conceded by critics from the Eastern and Western States, that several of our public schools are unequalled in vocal attainments. In fact, wherever the music- and class-teachers have been thoroughly capable and energetic, the pupils have manifested an

inspiring enthusiasm in their singing, and have displayed greater proficiency than in any other branch of study. The culture that our public schools afford, leads directly to the private instruction of those pupils who exhibit special talent, as numerous instances have shown; and from the charming vocal solos with which we have been recently entertained, we conclude that our vocal teachers will hereafter have many promising students from this source. We anticipate for the future, if only competent music-teachers are employed, a still more uniform progress, and we shall gladly welcome any measures which will promote the efficiency of this important feature of our public school system.

THE ENGLISH OPERA.

For four weeks past our citizens have been favored with a season of English Opera, under the management of Mr. C. D. Hess, first at Baldwin's Academy of Music, and since the 13th ult., at the California Theatre. The list of operas presented up to the time of writing includes, *Lucia di Lammermoor*, *Faust*, *Ernani*, *Fra Diavolo*, *Bohemian Girl*, *Martina*, *Martha*, *Il Trovatore*, *Mignon*, *Flying Dutchman* and *Star of the North*. The six operas last named have been received with more favor than the others, and "Star of the North" has been a grand success, its representation eclipsing that of all previous operas, and its arias and choruses delighting the audience. The chorus, which in the operas first given, showed a lack of spirit and need of further rehearsal, were deserving of great praise in "Star of the North;" while the orchestra, scenery, and stage effects were very satisfactory in nearly every case.

Mlle. Julie Rosewald was a favorite prima donna soprano on her previous appearance nearly two years ago in this city. Her voice is clear, sparkling and powerful, and her acting graceful and piquant. Her personations were all superior, and that of Caterina, in "Star of the North," was magnificent, and won ardent encores. Miss Marie Stone is a recent accession to the troupe, and her acting shows want of experience, but she has a fresh, pure, flexible voice, of excellent quality and finely cultivated. Her roles in "Martha," "Martina," and "Star of the North," were deliciously rendered. Mlle. Martinez has a sympathetic voice, of sufficient power for the requirements of most of her roles, and good dramatic style. Her culture was shown to the best advantage in "Il Trovatore" and "Mignon," some arias of which were most artistically sung.

Mrs. Zelda Seguin has, heretofore, won laurels in this city, in contralto parts, and her ability as an actress is universally recognized. Her beautiful voice is mezzo soprano in quality, and she is successful in every part she assumes, but especially in the highly dramatic character of Azucena,

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in "Il Trovatore," which is always wildly applauded. Miss Adelaide Randall is a contralto of less experience, and her various solos have been fairly though not brilliantly executed. Miss Marie Lancaster, who has had only secondary parts, displayed fine vocal talent in "Star of the North," and with further culture may become an artist.

Mr. Joseph Maas is now, as heretofore, distinguished for his melodious, flute-like, tenor voice, and for his elegant personation of Manrico in "Il Trovatore." He has improved in both singing and acting since his previous visit, and was satisfactory in all his appearances. Mr. William Castle is a tenor of superb expression and large experience, superior as an actor to all the other gentlemen in the company. He was a spirited Don Caesar in "Maritana," and was very successful in other roles. Mr. C. H. Turner has taken less prominent parts, but his tenor solos have been agreeable, and, occasionally brilliant. Mr. William Carleton is a fine baritone, and sings with a vigor and an earnestness that make him very popular with our San Francisco audiences. In "Faust," "Maritana," and "Flying Dutchman," he was especially fortunate. Mr. A. Dubreuil made a good impression in his solos, but was not so effective generally as Mr. Carleton.

Mr. Geo. A. Conly has achieved success in all his basso roles, and notably in "Star of the North," where his rich voice had ample scope; but his acting, except in the opera last named, was not equal to his singing. Mr. W. H. McDonald was surpassed by Mr. Conly, but in "Maritana," he did full justice to the character of Don José. Messrs. Edward Seguin, A. W. Tams and A. Du Cayla performed their subordinate parts to general acceptance. The audiences have been very unequal, some of them much smaller than the excellent representations merited; while the two new operas, "Flying Dutchman" and "Star of the North," drew large audiences.

COL. ROBERT G. INGERSOLL.

The distinguished orator whose name heads this article, favored our citizens with a lecture on the 22d ult., at Platt's Hall, the subject being, "The Liberty of Man Woman and Child." We have rarely listened to a speaker of such originality and power, and his frankness and sincerity were most conspicuous and refreshing. With ideas and sentiments of a decidedly liberal character, he was unsparing in his opposition to all forms of intolerance, and he advocated a larger liberty of thought and a freer development of ideas than many persons are willing to concede. In tracing the progress of the human race down to the present time, his sarcasm was most cutting and his pleasantry irresistible; and those who dissented from his conclusions could not fail to admit the force and pungency of his argument.

We have not space for an adequate report of this lecture, but we cannot forbear to speak of Col. Ingersoll's manly utterances in behalf of the individual rights of woman, and of his unequalled plea for the sacredness of home relations, and of marriage when based upon genuine love and esteem, and not upon financial considerations. In this connection he dwelt upon the duty of men to be unselfish and genial in their homes, and referred to the lamentable coldness and neglect so prevalent among them in every community. Concerning the management of children, he opposed corporeal punishment, and advocated kind, firm and considerate treatment on the part of their parents, elaborating his views at some length. Col. Ingersoll's voice is clear and strong, his style is incisive and bold, and his illustrations on this occasion were so pointed and practical, as to elicit frequent and enthusiastic applause from the overflowing house. The general desire for further lectures from this earnest and talented speaker will be gratified, and due announcement of time and place will be made. Judging from this occasion, we may expect large houses whenever he appears; for the sale of reserved seats at our store was greater than that for any other lecture given in this city for many years, and in the evening, hundreds failed to gain admittance.

GIRLS' HIGH SCHOOL.

The eleventh annual commencement exercises of the Girls' High School, were held on the evening of the 23d ult., at Union Hall, which was crowded to its utmost capacity. The decorations were elegant, and the raised stage accommodated the school, the front seats being reserved for the graduates and the members of the Board of Education. The President, Mr. Joseph Clement, presided, and the introductory remarks of Dr. A. A. O'Neill, of the Board, and the farewell address of the Principal, Prof. John Swett, were practical, concise and thoroughly appropriate to the occasion. Since the accession of Mr. Swett to the principalship of this school, he has heartily co-operated with the efficient principal of music, Prof. Washington Elliot, who has been unremitting in his efforts, and the school has made remarkable progress in singing as well as in other studies. Under Prof. Elliot's direction, the entire school, accompanied by Ballenberg's Band, sang, "Summer," "Soft Voices Blending," "The Ocean Nymphs," "Auld Lang Syne," and "Home, Sweet Home;" while the songs, "Swiftly Winging," and "Down among the Lilies," were given by the graduates, including several short solos. The "High School Clubs," comprising picked voices, sang, "Come where the Blue Bells Spring," and Misses Helen M. Dodge and Eva A. Mearns gave a duet. These superb vocal efforts were loudly applauded by the immense audience.

The literary exercises were conducted by Prof. Swett, and comprised essays by Misses Catrina Murch, Mary A. Elliot, Eliza D. Keth, Maria E. Lachlan, Agnes Lowry and Emma E. Doherty; and select readings by Misses Emma F. Witherby, Frances Kallisher, Ella L. Ciprico, Helen G. Bristol and Heloise M. Henderson. The clear and distinct tones of these young ladies were the subject of general remark, and their excellent performance is conceded to have eclipsed all previous exercises of the school, both in matter and style; and their parents and friends have ample reason for pride in their achievements. The teachers, and especially the principal, are entitled to high praise, for their labors in advancing the scholarship of the school, and for the successful execution of the programme on this occasion. The number of graduates is one hundred, and Mrs. Beals, Miss Thompson and Miss Barr, have been the teachers in their senior year. The Diplomas were presented to the graduates by Dr. O'Neill, they were also the recipients of elegant floral offerings.

The Normal Class of this school held their exercises on the afternoon of the 24th ult., at the High School Building, and the graduates were thirty-one in number. Several songs were beautifully rendered by the High School and Normal Class Clubs, and the excellent literary exercises included essays by Misses T. J. Graham, Ella Fogg, M. F. Gregory, K. Hession, and L. F. Adams, and select readings by Misses Ada Goldsmith, E. A. Frontin and L. Stivers. Instructive addresses were given by Mrs. Jennie C. Carr, Dr. A. A. O'Neill, Messrs. H. N. Bolander, D. C. Stone, James Denman, Joseph Leggett, Geo. Tait and O. P. Fitzgerald. The audience was evidently interested and delighted.

THE PAVILION CONCERTS.

The eighth and last of the Orchestral Concerts, at the Mechanics' Pavilion, was given on the 12th ult., and drew the largest house of the season. The principal vocalists at the last three concerts were Miss May Moss and Mme. Zeiss-Dennis; also, Misses Marie Stone, Addie Randall, William Castle and George A. Conly, of the English Opera Company. Miss Moss is a recent accession to our vocal talent, and has a clear soprano voice of considerable power, evidently adapted both to church and concert singing. Mme. Zeiss-Dennis brilliantly rendered the famous Brindisi from *Lucrezia Borgia* and an aria from *Le Prophete*. We have alluded elsewhere to the merits of the operatic artists.

SOLDENE COMIC OPERA COMPANY.

Miss Emily Soldene, and her English Comic Opera Company, will commence a season of opera on the 4th inst., under the management of Mr. C. A. Chizzola, at the California Theatre. The company is large and attractive, and will doubtless draw full houses.

SHERMAN & HYDE'S MUSICAL REVIEW.

EDITORIAL NOTES.

MISS LITA FARRAR.—Our readers will gladly peruse another article in this number from the pen of Miss Lita Farrar, whose notes concerning eminent foreign artists are exceedingly interesting. We hope she will continue her literary favors.

STEPHEN MASSETT.—This genial humorist gave an entertainment at San Jose on the 24th ult., comprising songs, ballads, and dramatic readings, which judging from the enormous success of the San Jose press, must have been a brilliant success in all respects. We understand Mr. Massett will soon leave California, and we hope he will favor this city with an entertainment before his departure.

MRS. F. R. GIRARD.—Our friends in Petaluma, will be pleased to learn that Mrs. Girard, who is an accomplished musician, will make that place her future home, and teach both vocal and instrumental music. We trust she may receive liberal patronage.

At the celebration of the Queen's birthday, May 24th by the British Mutual Benevolent Society of this city, the poetic address of welcome given by Mr. Geo. G. W. Morgan was the feature of the occasion, and was received with much enthusiasm.

THE COMMENCEMENT EXERCISES of the Napa Ladies' Seminary will take place at the Presbyterian Church in Napa, on the 7th inst., at 10.30 A. M.

JOHN G. MULLER.—We are pleased to notice the arrival of another eminent teacher of music, Mr. John G. Muller, of New York City, who will make San Francisco his home. We hope he may have success in his profession.

COMMUNICATIONS.

PROF. L. A. SEWARD'S CONCERT.

A complimentary benefit concert was tendered to Prof. Lewis A. Seward the well-known organist, by his friends, on the 22d ult., at St. John's Church, and enlisted some of the best talent in the city. The duet, "Ave Maria," by Mrs. Lizzie P. Howell and Mrs. Annie E. Stetson was exquisitely sung, and each of these ladies gave solos. Mrs. Nickerson rendered Wallace's Cradle-Song so beautifully as to win glowing opinions, and she was presented with an elegant basket of flowers. Signor G. Mancusi and Miss Mary E. Wadsworth gave a brilliant duet. Messrs. A. Caulfield and Charles W. Dungan each gave a song with good effect, and a double quartette was sung by Messrs. Wendell Easton, A. Caulfield, C. A. Howland, Thos. J. Duffy, C. W. Dungan, A. Hossack, J. L. Ross and E. McEl. Johnstone; the Reinecke Club also gave a selection. The instrumental portion was equally good. The piano solo of Senor G. Espinosa was worthy of the fine reputation he has acquired during his short stay here. Mr. Samuel M. Fabian gave an elegant piano solo, and Messrs. Geo. J. Gee and Samuel D. Mayer a superorgan duet. The well-trained choir sang two pieces to universal acceptance, with organ accompaniment by Prof. Seward. The church was crowded, and the concert was a decided success both musically and financially. X.

MR. H. MEHDEN'S CONCERT.

A complimentary concert was given to Mr. H. Mehden by Golden Gate Battalion I. O. O. F. on the 10th ult., at Platt's Hall, which was well attended. The beneficiary made several appearances, with different instruments and was favorably received, especially in the cornet solo which was deservedly encored. The Silver Cornet Band of the Industrial School, of which Mr. Mehden is leader, played several pieces very creditably. Mrs. M. R. Blake gave two good vocal selections, winning lively encores. Mr. Clarence A. Howland rendered the popular song, "Alice" with good effect and Mr. Boothby gave a comic song. Mrs. G. G. Burnett played a fine piano solo, and a duet with Mr. Mehden; also a duet for piano and violin with Mr. Thos. J. Duffy, which was one of the features of the evening. The members of the Silver Cornet Band presented to Mr. Mehden an elegant gold tip ebony baton, and a miniature silver cornet to be worn as a badge. The concert was one of more than ordinary interest. X.

PROF. W. K. WHEELER'S CONCERT.

At the Union Square Baptist Church, on the 7th ult., a complimentary concert was tendered to Prof. W. K. Wheeler by his pupils and friends, and a good audience was in attendance. The entertainment was principally vocal, and the selections were rendered by his pupils, Misses Annie F. Ainsworth, Julia Heney, Nellie A. Savage, Florence Henderson, Libbie A. Heney, Florence L. Ijams and Effie Case, and Mr. W. R. Gibbon, and the beneficiary also appeared in two numbers. These selections were all favorably received and some of them encored. Miss Katie J. Howard gave a fine piano solo, and Miss Carro True was exceedingly felicitous in her humorous delineations. X.

MR. G. W. JACKSON'S CONCERT.

A concert was given by the choral society of the Howard Street M. E. Church, on the 25th ult., under the direction of Mr. G. W. Jackson. As we go to press, we have not space for an extended notice. The solo, "Angel's Serenade," by Miss Victoria Petrarchi, and the basso solo of Mr. Blake, who is recently from Boston, were so excellently rendered as to deserve special mention. Mr. Blake has a superior voice, well cultivated, and Miss Petrarchi is a soprano of more than ordinary merit. The remaining vocal numbers were given by Misses Aggie Childs, Lillian Jackson, Emma Carson, Sittara Butler and Mrs. Large, and Messrs. Jackson, Kane, Upton and Silience; and the choir made several appearances in chorus. Mr. H. S. Stedman officiated as pianist and organist, and the concert was very satisfactory to the audience. X.

ST. STEPHEN'S MISSION CONCERT.

A concert for the benefit of St. Stephen's Mission, on Fulton Street, was given on the 22d inst., under the direction of Prof. Frederick G. Carnes. The romance, "Heart of Gold," composed by Prof. Carnes, was sung by Mrs. Mary A. Banta, and was a leading feature of the evening. Mrs. Banta has a pleasant voice, worthy of further culture. Mr. Sanford S. Bennett gave two fine baritone solos, which were very favorably received. Mrs. Weems sang "The Angels' Serenade," with violin obligato by Mr. Thos. J. Duffy and the Amateur Club made two appearances. A piano solo by Miss Lottie E. Provost, and a piano duo by Master S. S. Icel and Prof. Carnes, were very well executed. The concert was agreeably diversified by recitations from Messrs. J. J. Houseman and Frank O'Connor. X.

AMATEURS' MUSICAL SOIREE.

The Amateurs, a musical society recently established, held their second musical soiree, under the direction of Mr. H. S. Krouse, at the residence of Mr. Joseph Naphaly, corner Post and Gough Streets, on the 12th ult. Mr. Julius Stein, a tenor robusto of superior talent, gave an aria from *Troatore*. Miss Belle Greenberg and Mr. H. Adler sang a vocal duet from *La Favorita* which was warmly commended, and Miss Carrie Meyer rendered a fine solo from *Linda di Chamouniz*. Messrs. C. L. Ackerman and E. Lobe each gave excellent violin solos. The leading pianists of the occasion were Misses Fannie Meyer, Belle Greenberg and Carrie Meyer, who are superior to many professionals, and Messrs. H. S. Krouse and F. J. Epstein. Misses Henrietta Frank, Natalie Schmitt and Messrs. E. Kalisher and A. Cerf played a quartette for two pianos. Several other numbers were given by the same performers, who were greeted with deserved applause by a select company of invited guests; and the soiree was a fine success. X.

FIRST BAPTIST CHURCH CONCERT.

A fine concert was given at the First Baptist Church on the 18th ult., in behalf of the Young People's Association of that church, under the direction of the organist, Prof. F. Swanson. The vocal numbers were given by Miss Ellen D. Coursen, Miss M. E. Cook, Mr. J. Baston, and by the choir, and were very warmly received. The instrumental numbers were quite elaborate and excellently performed, comprising a violin and piano duet by Miss Coursen and Prof. Rekel, a flute and piano duo by Prof. C. J. J. Smith, and Prof. H. C. Seib, an organ duo by Profs. Seib and Swanson, and several solos. The entertainment was agreeably varied by two readings from Miss R. B. Birdsall. While all the pieces were appreciated, several were encored by the large and intelligent audience. X.

CONCERT AT SANTA ROSA.

A fine vocal and instrumental concert was held at Ridgeway Hall, April 8d, by Miss Chase, Principal of the Santa Rosa Female Seminary, assisted by her sister, Mrs. Dane, of Los Angeles, and several pupils of the school. The concert was a decided success, the music being of a high order, and remarkably well rendered. The sisters finished their musical education under the finest masters in Paris and Dresden. Miss Chase has a voice of great power and flexibility, and cultivation is apparent in every tone. "O, loving heart, trust on," and "When we are parted," were sung with much feeling and distinct articulation. The difficult Valse, "La Notte," composed by Lucantoni, her teacher in Paris, was one of the features of the evening, and received loud applause. Mrs. Dane is a finished pianiste; her execution was clear and brilliant, and her solos were played in artistic style. Wollenhaupt's "Grand March de Concert," was finely executed, and elicited a shower of bouquets. Her duets with Miss Chase were classical and well performed. "William Tell," arranged for two pianos, was very favorably received. The "Comic Duet," by Miss Chase and Mr. Dozier was greeted with a storm of applause. Misses Forgerson, Elinson, and Copeland, pupils of the Seminary, acquitted themselves in every instance with great credit, and must have given entire satisfaction to their teacher. The concert throughout was a treat to lovers of music, and we hope Miss Chase will not only again favor our citizens with a concert, but will receive the liberal patronage she so richly deserves.

SANTA ROSA.

SHERMAN & HYDE'S MUSICAL REVIEW.

CAMILLA URSO'S CONCERT AT OAKLAND.

This concert, given at Dietz's Opera House, on Friday evening, May 17, drew a large and brilliant audience. The music lovers of Oakland showed their appreciation of the talented violinist, not only by filling the hall, but by the hearty applause which greeted her at every appearance upon the stage, and which followed every emanation from her magic bow. Her performance of Corelli's Variations in D minor, filled as it is, with the most delicate and nervous passages, as well as difficult technical phrases, was certainly remarkable. Camilla Urso is a true artist; and in all her playing evinces the same thorough appreciation of her chosen authors, and the same conscientious treatment of their works. Mr. Charles Pfeuffer, in his Grand Aria from *Faust*, was superior, and sustained as he was by such charming instrumentation, as Urso with her violin and Sauret on the piano, it could not fail to satisfy the audience. Miss Ivy Wandesforde in all her pieces well sustained the enviable reputation she has earned. The gem of the evening, all things considered, was Mr. J. P. Morgan's Trio in B minor, played by Camilla Urso, Auguste Sauret, and Hildebrandt, with his violoncello. The interest the audience felt in California's chief organist and composer, centered upon this piece, now performed for the first time, from manuscript. We are glad that this masterly composition was first given to the public under such favorable circumstances. The players entered *con amore* into the work and a most beautiful interpretation of the author's conceptions did they give us. The most enthusiastic applause followed. V.

CONCERT AT SANTA CRUZ.

On the 11th ult., we had the pleasure of attending a pleasant entertainment, at Bernheim's Hall, given by Mme. Auguste Spornberger Lehman, and members of her numerous class of pupils. The performance was made up, in great measure, of the compositions of Gumbert, Strauss, Auber, Kucken, Wagner, Leybach, Bellini, Rossini, and other standard authors, and consisted of both vocal and instrumental pieces. The interpretation of the works of such composers is certainly no trifling affair, even for adult players; but to hear them so well executed by a class of such young masters, misses, and young ladies, with so much steadiness, grace, and sensible appreciation of sentiment, was a treat we did not anticipate. Such results can only be attained by the most patient and thorough study on the part of the pupil, and a masterly tact and ability on the part of the teacher. It is one thing to rattle carelessly or mechanically through a composition by Bellini, and quite another thing to give it grace, style and expression; and this is just what Mme. Lehman is accomplishing for her patrons and pupils. V. S.

I. O. O. F. ENTERTAINMENT.

On the 8th ult., at the Pavilion, an entertainment was given by the combined Lodges and Encampments I. O. O. F., which was largely musical in character. Prof. J. J. Alexander of New York, a fine musician, played two piano solos on the Weber Piano and two violin solos, and was enthusiastically encored. A song and recitation were well rendered by Mr. W. H. Barnes, of New York, a wood tone solo by Mr. Henry Mehden, and two selections by the Silver Cornet Band. Addresses were given by Messrs. E. D. Farnsworth, John B. Harmon, H. J. Tilden, W. H. Barnes, C. C. Batterman, F. P. Dann and H. S. Wynn, all officers of the order. The Pavilion was filled by a large and intelligent audience. X.

MUSICAL ITEMS.

—Capoul goes to St. Petersburg.
—Egger, a well-known Vienna musician, is dead.
—Edith Wynne's husband, Agabeg, is a lawyer.
—Mr. John F. Barnett has written a new madrigal.
—Vienna has a new piano prodigy, named Fraulein Jacl.
—"Roberto" has been performed 600 times in Paris.
—Signor Teresa Stolz is about to retire from the stage.
—Copenhagen will hear Verdi's "Requiem" this summer.
—Lebeau, the music publisher, died lately in Paris, aged seventy-two.
—The Leipzig Conservatory has 315 pupils. About half are foreigners.
—M. Gros is to be director of the Lyons Opera House the next five years.
—Mme. Antoinette Sterling is singing at the Crystal Palace concerts in London.
—A monument to Marschner, the composer, is about to be inaugurated at Hanover.
—Trebelli made a great success in Copenhagen, and will probably return there next year.
—Charles M. Adams, the Boston tenor, sings for Carl Rosa during the next London season.
—John Oxenford's contributions to stage literature—plays and libretti—amounted to 68 in number.
—Verdi is to conduct the performance of his "Manzoni Requiem" at the Rhenish festival this year.
—Verdi, it is said, will write the music of a grand opera to be founded on Sardou's drama, "La Pattie."
—Perraud's bust of Scribe has been placed in the hall in which the French Academy of Fine Arts holds its sittings.
—It has cost M. Carvalho more than one hundred thousand francs to place "Cinq Mars" upon the stage of the Opéra Comique.
—Miss Elena Morton, who composed the operetta, "The Rose and the Ring," which met with great success in Dublin, has arrived in London.
—*Bathylle*, by Messrs. Blau and Chaumet, will soon be put on rehearsal, and its production is expected to follow closely on the performance of "Cinq Mars."
—Ristori's children do not wish their mother to return to the stage, but she is extremely fond of travel, and has not the means of gratifying this taste unless she acts, and she has, besides, a very great love of art for its own sake.
—Miss Emma Abbott told a Toledo reporter how, when she was poor, she used to borrow fifty cents and a dollar, and how, when she got some money, she telegraphed round the country, surprising her creditors by paying up the small accounts.
—It is said that it is through the efforts of Liszt alone that the Beethoven monument, at Bonn, is standing to-day. A subscription list had lain in Paris six months, with only 300 francs collected. He wrote to this committee, "I ask that I may make up the sum for the monument. I will do it in two years, and the price of it shall be from 50,000 to 60,000 francs." His offer was accepted, and he carried out the undertaking as he had promised.

—Messrs. Erard have opened in the large establishment in the Rue du Mail, Paris, a new and handsome salle-concert, which will be placed without charge at the service of artists.

—The programme of the sixth subscription concert of the Russian Society, Moscow, contained Mendelssohn's Overture, "Die schöne Melusine;" Air for Alto, from Bach's Passion Music; A. Rubinstein's 5th piano concerto in E flat (performed by Nicolai Rubinstein); Russian Songs by Tschaiakoffsky and A. Rubinstein; and Haydn's Symphony in D.

—The oboe, so popular in orchestras, is a double reed, and was probably the classical "tibia" of which Horace speaks at length; and was also apparently in use in Judea in our Lord's time. In medieval times there was a whole family of oboes, called pommers; the lowest called brommer, corresponding to the modern bassoon. The bass oboe or bassoon was invented in 1539, in Ferrara, Italy.

—The celebrated singer, Madame Le Rochois, was giving a younger companion in art some instructions in the tragic character of Medea, which she was about to sustain. "Inspire yourself with the situation," said she, "fancy yourself in the poor woman's place. If you were deserted by a lover whom you adored, what would you do?" The reply was as unexpected as it was ingenious: "I would look out for another."

—Prof. Frederic Lousi Ritter, of Vassar College, is at present working upon a continuation of his "History of Music," entitled, "Music in America." Prof. Ritter requests "conductors, directors, heads of concert institutes and music schools, as well as amateurs practically interested in music," to send to him "the programmes or constitutions of their societies, or any documents bearing a genuine relation to musical culture in America."

—Brahm's new symphony was recently performed in England for the first time. It is pronounced incomparably the greatest work of the kind since Schuman; while German critics declare it to be the only modern symphony worthy to be placed by the side of those of Beethoven and Schuman. This great work was given at Cambridge, under the direction of Joachim, the violinist, and on the occasion of his installation as honorary doctor of music at that university.

—On the occasion of the anniversary of the death of the great French composer Halvy, the Director of the National Conservatory of Music, M. Ambroise Thomas, asked permission from the widow, that two selections from an unpublished opera of the deceased should be sung on Sunday and Good Friday. The work in question is one of great merit, and as its title—"L'Archangelo"—indicates, has a religious character. Mme. Halvy hastened to comply with the request.

—Mme. Van Zandt, the brilliant operatic star, is, we hear, likely to be eclipsed by her youngest daughter, Miss Wissie Van Zandt, who is now in Italy under the care of her mother, studying with the famous maestro Lamperti. Those who have heard the young lady sing say that her voice is something phenomenal, while Carl Rosa predicts for her a success second only to the diva Patti. Lamperti, too, is in ecstasies over his pupil, and prophesies wonderful things of her. Miss Van Zandt is scarcely seventeen, is petite in figure, and possesses intelligence and dramatic power of a high order. The career of this young American musical treasure will be watched with interest.

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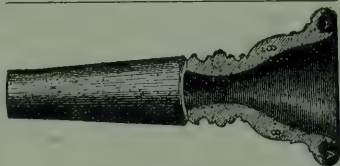
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Now or Never Galop.....	C.....	Dana 40	How can I Leave Thee?.....	G.....	Richards 25
Soiree Waltz.....	F.....	Losse 30	Therese Waltz.....	G.....	Richards 25
Woodland Vows Galop.....	F.....	Dana 40	Guards Waltz.....	D.....	Richards 25
Woodland Vows Waltz.....	G.....	Bradley 40	Bohemian Girl.....	G.....	Richards 25
Lauterbach Waltz.....	G.....	Richards 25	Faust.....	G.....	Richards 25
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My Darling Waltz.....	C.....	Lange 40	Wind up Galop.....	G.....	Godfrey 35
Mad Cup Galop.....	D.....	Faust 30	Tyrolienne Melody.....	G.....	Krug 35
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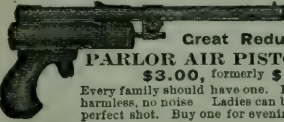
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OLD RECOLLECTIONS.

TO LIZZIE STRICKLAND—BY J. P. THOMSON.

My friend, my heart feels lonely to night,
As I list to the bells of the evening chime;
And my spirit returns with a loving respite,
To the cherished scenes of the olden time.

As I think of the loves of the long ago,
What a wondrous spell doth my spirit possess!
And my deep throbbing heart doth unceasingly flow
With a depth of emotion I can vainly express.

Oh, where are the friends of the olden time?
Alas! but a trace of their numbers I see:
And where are the pleasures that once were mine,
And do they in love—remember me?

Ah, many have passed from my sight away,
And but few remain of that chosen band;
And many there are that neglected lay
In the nameless graves of a foreign land.

In my dreams my wandering footsteps go
Where the willows wave and woodbine creeps,
And my tears bedew with a ceaseless flow
The grave where my mother so peacefully sleeps.

I see her sweet look of affection and pride,
And feel once again her gentle caress,
As she fondly and tenderly knelt by my side,
And entreated that heaven her children would bless.

And when my heart has been filled with care,
Father and mother, and children three,
Have lovingly knelt in thoughtful prayer,
Together around the family tree.

But Time, on ever-resistless wing,
Hath gathered my jewels, the dearest and best,
And the roses blossom and wild birds sing
O'er the peaceful grave where they silently rest.

And thus I sit in the quiet night
And list to the bells of the evening chime,
And my heart returns with a loving respite
And dreams of the pleasures that once were mine.

THE CONVENT OF SAINT LUCIA.

It was on the festival of the Ascension of our Saviour, in the year 1794, that the bells of the beautiful Convent of Saint Lucia, not far from Rome, rang for morning prayers. A crowd pressed towards the gate. The picturesque attire of the pilgrims, the charming women decked with flowers, wearing white veils upon their heads, the proud, slender men with orange-blossoms upon their breasts, formed a spectacle very pleasing to the eye. The glowing orb of the sun fervently kissed the brown, richly-colored cheeks, and cast his rays upon forms beautiful in their strength.

The windows of the little church were flaming with light. Within, clouds of incense arose, and the faint glimmer of the consecrated torches could scarcely penetrate through the mist. A gentle twilight prevailed; the pedestal of Saint Lucia was so hidden by

beautiful wreaths and flowers that the saint looked like the Queen of Spring herself. The believing multitude fell upon their knees, as the priest, with extended arms, gave the blessing; and then resounded the "*Kyrie eleison*" from the lofty, concealed choir of the pious nuns. How softly flowed the voices down, how glorious, how elevating, was this serious air of the maestro, Palestrina! The chief melody steps so majestically and clearly through the charming wreath of entwined voices, they seek to cover, to envelop, to drown it—but, conquered, humbly withdraw, and at last unite in a soft accompaniment to the glorious whole. The quivering souls of the listeners rejoicingly mount upon mighty pinions to heaven, then sink with a pleasing sadness—as though held by gentle, invisible chains of flowers—to earth.

Then arose suddenly in the "*Gloria*" a soprano voice, whose astonishing volume roused the multitude from their sweet reverie. It had a penetrating clearness almost piercing in its purity and overwhelming in its power. It had no affinity, nor did it mingle, with the other voices; solitary, wondrous, full and high, it swelled throughout the church.

In the "*Credo*" it was silent, another voice took its place; but at the conclusion, in the touching "*Agnus Dei*," and the "*Dono nobis pacem*," it pierced anew—like a shining, highly sharpened spear used to victory—thru' the dense veil of incense. No emotion trembled in it; it was a voice alike without age or sex—a voice which gave the impression that it had ever been and would ever remain unchangeable.

The people were much moved. "Holy Maria," murmured an old woman, "that was not the voice of a human being!" She hastily crossed herself, and prayed softly. Her frightened, black-haired neighbor nodded assent, and repeated the words to a man who knelt beside her, who with fiery glances strove in vain to penetrate through the grating of the choir.

The mass was over. The women forsook the church in violent emotion; the men shook their heads; every one spoke of the magic sounds; but none knew the name of the hidden singer. The torches were extinguished; and the exuberant Italian spring-day brought forgetfulness of doubts, terrors, and superstitions.

On the following day, when the laughing, beaming Italian morning looked with loving eyes into the little church, it was amazed to find already assembled there a vast multitude.

Every face was turned with an expression of strained expectation towards the choir, from which the *Hora* sounded. The enigmatical voice again floated over them, and the heart of every listener palpitated anew with a mixture of joy, anxiety, and awe. Suddenly a young woman, trembling with emotion, exclaimed! "Holy Queen of Heaven, I see the wonder! Maria assist us, it is a child that sings!" Behind the grating the delicate form of a little girl about ten years old was seen, from whose opened lips proceeded the wondrous tones. The child appeared to have sharply cut, regular features; but her figure was as yet undeveloped, and a transparent paleness covered her youthful cheeks. The excitement of the multitude increased hourly after this discovery; daily, crowds made pilgrimages early and late to the convent in order to hear the singular little singer whose voice could be recognized even in the fullest choir. Its fame flew throughout the whole neighborhood, it wandered even to Rome, and the visitors thronged ever more and more to listen to the masses said in the Convent of Saint Lucia.

The troop of believers, who gratefully accepted the supposed miracle without racking their brains, was small in comparison to those who wavered in reckless conjectures, their heads and hearts filled with manifold suppositions and doubts about the singer's person. "They say in the convent," asserted some, "that the singer is a boarder in the cloister! At all events, she is deformed; she is certainly eighteen or nineteen years old, and perhaps she has the form of a child on account of her infirmities. No child sings thus!" "No, no," cried others, "they imposed upon you when they told you this tale; we well know that it is one of the youngest nuns, Sister Barbara, that sings; the child merely listens quietly!" "By no means," interrupted several women; "a miracle has taken place; Saint Lucia has sent the pious Abbess Theresia an angel from Heaven!" "What childish stuff are you chattering there?" exclaimed a strong man, with a wise, determined face; "we are deceived; the whole affair is a shameful cheat, to entice the silver coins out of our pockets!" The people thronged around him with feverish haste; the speaker continued: "Yes, just listen to me, the truth of my words will become clear as day to you! Pay attention, I have but little to say. The convent is poor, Saint Lucia demands a new velvet dress and a golden curtain; for this they need rich contributions, and have studied how to attract the credulous multitude. They have had a

SHERMAN & HYDE'S MUSICAL REVIEW.

machine constructed in Rome, a clock in the shape of a human being—a kind of a wax doll with a flute clockwork; I tell you it is no child and no nun that sings so strangely and so loudly, it is merely a puppet!"

The excited multitude started, shuddered, crossed themselves, listened, contested, raved, and finally believed. "Certainly, by the holy Saint Giovanni, Matteo is right," thundered out a Hercules, with wild gestures and clenched fist; "this sing-song thing is priestcraft, and nothing more! Who ever heard of a singing child with such gigantic strength? Deceive yourselves no longer! The miraculous singer is nothing but a wooden puppet with a wax face. The thing is wound up like a watch, and sings all kind of melodies. I have seen such figures more than once at the house of a celebrated professor in Rome." "Yes, it is not strange that we should shudder when the clear, sharp, flute-like tones strike our ear; it is the presentiment of the hellish delusion that causes it," added another excited man, with flaming looks. "This contemptible deception dishonors the church of Saint Lucia; we must not suffer it any longer; we must unveil it, destroy it, and all the Saints will assist us in the work," raved a third.

The heated crowd became wildly agitated. The women described the staring wax face of the puppet, her dead glass eyes, and declared that they had been unable to understand a syllable of the text. Many had distinctly heard a singular whizzing noise at the conclusion of the "Gloria." That was the clockwork which had run down," said they to each other. The men grew more violent; the gentlest women became excited by the fiery looks of their husbands, lovers and brothers; they had decided to make a visit to the convent in a body, and demand the delivery of the flute-clock, the deceptive singing doll.

Thus, at the approach of evening, the multitude noisily wended their way towards the quiet convent; they loudly knocked at the ivy-encircled gate, and fiercely demanded entrance. The terrified prioress met the intruders, the nuns fled to their cells.

The venerable countenance of the pious woman, her stately figure and elevated crucifix, awed the multitude; the wild cries ceased. A few women fell upon their knees; the men drew back, and a spokesman respectfully approached the prioress and explained the suppositions, the wishes and demands of his companions.

Astonishment and doubt were depicted upon the features of the holy woman. "My children," she exclaimed, "is it possible that you accuse your Mother Theresa of deception? Is it possible you can so greatly lower yourselves and can grieve me so inexpressibly? Withdraw, repent of your sins and do penance for them; for know that the voice which has so led you into this deplorable error, the voice which has so deeply moved and touched you, flows from the lips of a blessed child of God, from the innocent lips of a little girl, ten years old, from Sinigaglia, who is being educated in the

convent." "We wish to see the child!" called out a few rude voices. At these words the people again became angry. "Yes, yes, we wish to see the enchantress, to hear her speak, to touch her face and hands, to feel her warm breath!" And ever more threatening grew the gestures, the confused cries grew ever louder. The exhortations of the Mother died away unheard, and the usually so quiet convent-yard was filled with harsh tones.

Then Mother Theresa disappeared; she soon returned, and presented to the crowd a pale, delicate, trembling little girl. The regular, colorless face of the child seemed as though formed of yellowish wax; her black hair was parted over her transparent brow, and she anxiously gazed with her dark, startled eyes upon the expressive countenance before her. "Angelica," said the prioress, gently, "do not be afraid;" be courageous, assist your Mother Theresa and these deluded ones; elevate your voice and greet the Queen of Heaven."

Angelica opened her lips and commenced an old simple "Salve Regina," but she sang it with such strength, such purity, such exaltation, that the noiseless assembly involuntarily bent their knees. The deep peace, the spotless innocence, that were heard in those tones could have proceeded only from one untouched by life's sweet sorrow or bitter joy. Softly and gloriously fell the faint, trembling light of the moon upon the heads of all—upon the youthful brow of the singer and upon the serious countenance of the agitated abbess.

When Angelica concluded, the kneeling men and women arose, and rushed towards the child with that overflowing, genuine enthusiasm which is the heart-moving peculiarity of all Southern nations. With sobs, they kissed the little hands of the smiling one, as well as the hem of her garment, her slightly flushed cheeks, her feet; they praised her with tears of rapture; they blessed her, and a unanimous cry of delight pierced the air:

"EVVIVA ANGELICA CATALANI!"

Mother Theresa shortly afterwards dismissed the wonderful child singer from the convent; she could not forget the disturbance she had occasioned. She must certainly have bitterly repented having done so, later, for the little Angelica became, in a very short space of time—as the whole world knows—the great Catalani. Europe lay at her feet. What a collection of splendid garments, necklaces, and little, glittering crowns would Saint Lucia doubtless have received from her visitors had the child remained!

As we enjoy sunsets best when seen from our own porch, so music sounds sweetest in our own homes. As the simple words of the loved ones are sweeter than the most winning phrases of strangers, so music sounds sweetest if coming from the lips we love best. Yet music may lift us higher and higher, until the whole world appears as one home, and the whole human race as one family.—*Mus. Hints.*

A POPULAR CONCERT PROGRAMME.

The great popularity enjoyed by the songs, "Home, Sweet Home," and "The Last Rose of Summer;" suggests to us a capital idea for a concert programme. Something like this:

PART FIRST.

1. Overture, "Last Rose of Summer," full orchestra.....BAKER
2. Solo, Cornet, "Last Rose of Summer,".....LEVY.
3. Song, "Last Rose of Summer,".....BISHOP.
4. Solo and Variations, Piccolo, "Last Rose of Summer,".....WIENER.
5. Duet, Flutes, with Cabinet Organ accompaniment, "Last Rose of Summer,".....WIENER & HEINDL.
6. Song, "Last Rose of Summer," Flute obligato (of course), expressive of birds and flowers, and brooks and things.....MISS ABBOTT.
7. Quartet, for (very badly) mixed voices "Last Rose of Summer." (N. B. The Micksed voices will be supplied by four Hibernian citizens.)

PART SECOND.

1. Overture, "Home, Sweet Home," full orchestra.....BAKER (N. B.—The conductor wishes to apologize for the condition of his orchestra. It is the first time they ever did get full, and he promises it shall never occur again.)
2. Solo, Trombone, with Variations on the Slide, "Home, Sweet Home." ANONYMOUS. (N. B.—It is well for the performer that this solo is Anonymous. There is a large pile of bricks in the neighborhood of the stage entrance of the hall, which might—)
3. Song, "Home, Sweet Home," for high soprano. (\$500 a night, carriage, bouquets and half dozen bottles porter).....MISS TAKE.
4. Duet, Violin and Double Bass, the D. B. playing the air (N. B.—The D. B. solo is respectfully dedicated to the critics), "Home, Sweet Home.".....BRISTOW & WEBER.
5. Solo, Piano, "Home, Sweet Home," by Thalberg.....ALFRED PEAKE. (N. B.—This gentleman has been particularly requested to mind his P's and Q's while playing his solo.)
6. Grand Chorus, "Home, Sweet Home" with full orchestra, chorus, Madrigal boys, Plymouth Rock chimes all the solos, cannons, anvils, together with the Rev. De Witt Talmadge, Eli Perkins, and many other brass instruments. (N. B.—Not-a-Bean, as Boston friends say.—The audience is expected to join in this chorus, and, under the circumstances, they will undoubtedly do it very gladly.)

Always play as though a master was listening to you.—*Schumann.*

A schoolmaster must be able to sing, otherwise I have no respect for him.—*Luther.*

Music is a gift of God, which drives away the devil, and makes the people cheerful.—*Luther.*

We should feel as if we picked up a jewel every time we are permitted to be useful to others.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

The miner's dream of life is ore.
A quail on trust gathers no moss.
Long division—Separation for life.
Is a stolen turkey "boned" turkey?
The rain is a notorious eaves-dropper.
To keep flowers fresh—never pluck them.
Misses are more for-getting than for-giving.
A hotel ghost comes under the head of inn-spectres.

The purest rest is that which dares to call itself impure.

Wagner—spell it with a "wee" but pronounce it with a "vee."

Circumspect bipeds—Jail birds. They are guarded in all their acts.

Cod-liver oil is good for consumption—and so are buckwheat cakes.

"Walkure" at the Boston Theatre, "Walk-around" at the Howard.

Truth is always free; the very consciousness of its power makes it bold.

"Down in a Coal Mine"—A youthful miner's incipient mustache.

An Indian woman is a squaw; therefore an Indian baby is a squawling.

If you have too much music in your sole, soak the bottom of your shoes.

Why is the letter S like thunder? Because it makes our cream sour cream.

Labor to purify thy thoughts; if thy thoughts are not vicious neither will thy actions be.

The man who popped the question by starlight got his sweetheart's consent in a twinkling.

Gymnasts are finished performers when they fall from a trapeze and break their necks.

Business is so dull in some branches now that the tradesman actually lies in weight for a customer.

Why is chloroform like Mendelssohn? Because it is one of the great composers of modern times.

Good housekeepers hate to put off washday, with them it is "soap deferred that maketh the heart sick."

"What would you do, madam, if you were a gentleman?" "Sir, what would you do if you were one?"

When a military man dies in New Orleans, the band, after returning from the burial, serenade the widow.

Good breeding is the result of nature, and not of education; it may be found in a cottage, and missed in a palace.

A judicious boy will never beat his father in a game of seven-up. He may lose his grip on the governor's affections.

We can generally tell what a man's going to do next when he puts the lighted end of a cigar in his mouth by mistake.

A man in Missouri planted some beans late one pleasant afternoon, and the next morning they were up—thanks to his hens.

A man admired the photograph of his wife, recently taken, because, as he remarked, the mouth was in such a graceful repose.

A partisan paper says it is a mistake that the opposite party plays upon a harp of a thousand strings. The organ of that party is a lyre.

Mr. Longfellow has sold for old paper the poems addressed to him on his seventieth birthday, and bought a spring overcoat with the proceeds.

Bald-headed men are so numerous in Chicago, that an audience in that city is said to look, when viewed from above, like a cobblestone pavement.

An exchange asks: If a row of columns is a colonnade; isn't a row of lemons a lemonade? Possibly—if there is a stick in it, and somebody "sets them up,"

"Child, haven't I told you not to stand so much before the glass?" "Why, mother, you told me to read and reflect. I have been reading and now I am reflecting."

Bayard Taylor says: "It is a withering commentary upon our modern costume that no sculptor has dared, or ever will dare to model a statue wearing a stove-pipe hat."

"Look here, Pete," said a knowing darkey, "don't stand dar, on de railroad." "Why, Joe?" "Case, if de car see that mouf ob yourn dey tink it am de depo', an' run rite in."

The Christian Union says that it makes a man purer and better to cherish a rejected love. There is more fun, however, in going off and making love to another girl.—*Norwich Bulletin*.

"What do they always put D. C. after Washington for," asked Mrs. Quilp of Mr. Q. "Why, my dear, don't you know Washington was the Daddy of his Country?" said Quilp, with a snicker.

The Moravia Register asks: "Are American girls delicate?" It depends very much, adds the *Inter-Ocean*, whether you offer them cocoanut cake and ice cream, or a bar of soap and a washboard.

"It is announced that at a recent Western dinner party 'all the dishes were over a hundred years old.' Can it be that there was nothing but spring chicken on the table?"—*Worcester Press*.

"Changed your business haven't you, doctor?" asked a boarder of the economical landlord. "No; why?" "Because from the grain of these griddle cakes I didn't know but you had gone into the hide and leather business."

"Have you ever read Watts on the mind?" asked a lady of an old bachelor. "Oh!" exclaimed he, "if you only knew what's on my mind! and yet I dare not tell you!" "Why, do tell!" cried she. He did. The wedding came off in a month.

"I am afraid it is mixed goods," said the lady to the clerk. "Oh, no, madam, impossible," replied the polite gentleman, "all our camel's hair shawls are made of pure silk direct from the worm."

"Mrs. Parr, of this village," says a Wisconsin exchange, "has had no less than seventy attacks of illness during her lifetime, and still lives." She must be one of the "Brave Women of Seventy-sicks"—*N. Y. Com. Adv.*

A girl worked the motto "I need Thee every hour," and presented it to her chap. He says he can't help it; it takes him two hours to milk, and feed the pigs, morning and night, and business has got to be attended to.

A Lafayette dameel asked one of her fellow-boarders, a stylish dry-goods clerk, at the breakfast-table: "Why is your mustache like my back hair?" He blushing gave it up, when the answer caused him to blush still more: "Because it's all down."

A country girl recently asked a city acquaintance to go with her to purchase some articles, and to act as spokeswoman. They entered a shop and the city girl asked: "Have you any hose?" "I don't want hoses," said the country maiden, I want stockings."

Apocryphal of the Baptist camp-meeting held at Martha's Vineyard, the Methodists tell a good story of some of the brethren who arrived early, and sought to while away the time by fishing. Several kinds of fish were caught, and on the return one of the fishermen inquired of the skipper the names of the different specimens. "This," said he, "is a blackfish, that is a bluefish, the next is a sculp, and that is a Baptist." "A Baptist!" exclaimed the good brother; "why do you call those fish Baptists?" "Because they spoil so soon on being taken out of the water," was the ingenious explanation.

The following letter, addressed by a Glasgow stationer to an Aberdeen correspondent, and published in the local papers, is too good to be lost. It will be seen that the worthy man has confounded Boildieu's "La Dame Blanche" with one of the ablest and wittiest of our opera vocalists, whose identity, despite a superfluous letter in her name, will readily be recognized; and who enjoys the joke as hugely as everybody else does. Need I also add that the 10s. 7d. has, of course, at once been paid?

GLASGOW, 24th March, 1877.
DEAR MR. —: I should feel obliged if you would do a little business for me. The circumstances are these: A Madame La Blanche ordered paper and envelopes on her shop—10s. 7d. worth—and left for Dublin. I wrote there, and they said she was in Dundee. At this time, I believe, she was in the Italian opera company. Now I see, from an advertisement, that a La Dame Blanche is to give some operatic performances in the Music Hall, commencing on Tuesday, 27th. I can easily believe that this is the same Madame La Blanche, as the Italian opera company would very likely terminate their engagements with this tour, and she has commenced herself. Could you find out if it is the same party as was in Glasgow about a month since? and, if so, perhaps you would let me know at once.

GOLDEN GATE LANCERS.

Composed by *L. VON DER MEHDEN.*

No. 1.



No. 2.

First system of music for No. 2. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

CORNET SOLO.

Second system of music, labeled "CORNET SOLO." It continues the grand staff from the first system. The treble staff has a melodic line with some triplets, and the bass staff continues with harmonic support. The system concludes with a double bar line.

Third system of music, continuing the grand staff. It features similar melodic and harmonic patterns with eighth and sixteenth notes in the treble and chords in the bass.

Fourth system of music, continuing the grand staff. It ends with a double bar line and the instruction "D.C." (Da Capo) in the right margin.

No. 3.

Fifth system of music, labeled "No. 3." It is in a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with eighth notes, and the bass staff provides a harmonic accompaniment with eighth notes.

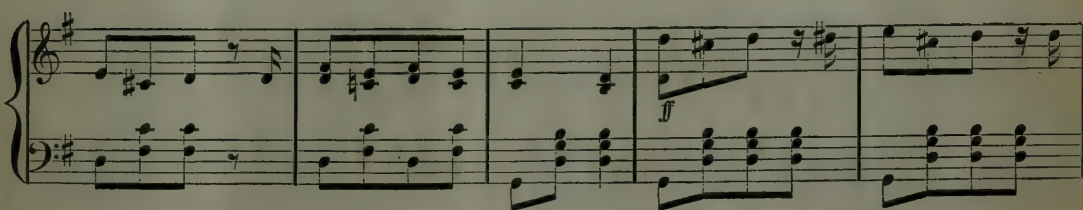
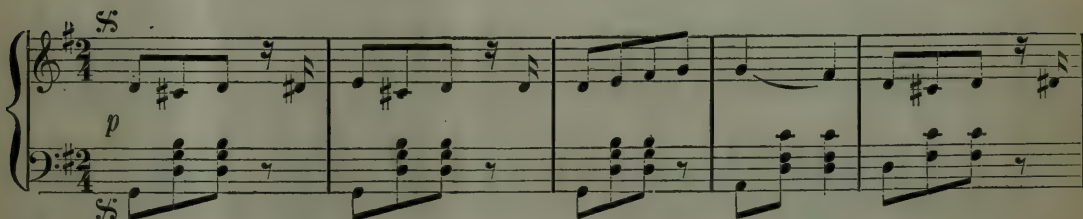
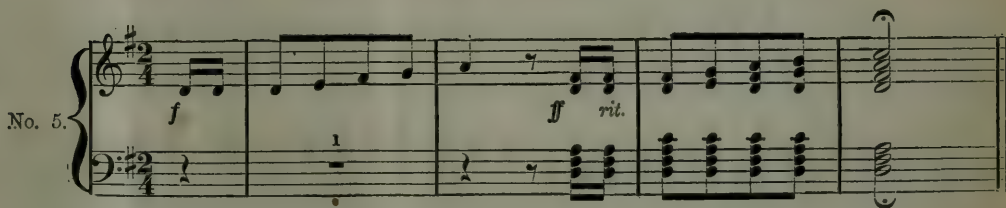
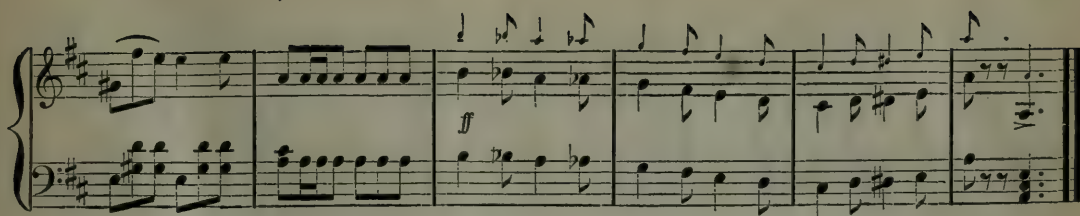
First system of musical notation for piano, measures 1-6. The key signature is one sharp (F#). The first three measures are in 2/4 time, and the last three are in 3/4 time. The notation includes a crescendo marking "cres - cendo." between measures 4 and 5.

Second system of musical notation for piano, measures 7-12. The key signature is one sharp (F#). The first three measures are in 2/4 time, and the last three are in 3/4 time. The notation includes a forte marking "f" in measure 8 and a repeat sign at the end of measure 12.

Third system of musical notation for piano, measures 13-18. The key signature is one sharp (F#). The first three measures are in 2/4 time, and the last three are in 3/4 time. The notation includes a mezzo-forte marking "mf" in measure 13 and a repeat sign at the end of measure 18.

Fourth system of musical notation for piano, measures 19-24. The key signature is one sharp (F#). The first three measures are in 2/4 time, and the last three are in 3/4 time. The notation includes a mezzo-forte marking "mf" in measure 19 and a repeat sign at the end of measure 24.

Fifth system of musical notation for piano, measures 25-30. The key signature is one sharp (F#). The first three measures are in 2/4 time, and the last three are in 3/4 time. The notation includes a forte marking "f" in measure 25 and a repeat sign at the end of measure 30.



f dol.

8va.....

mf

MARCH.

ff

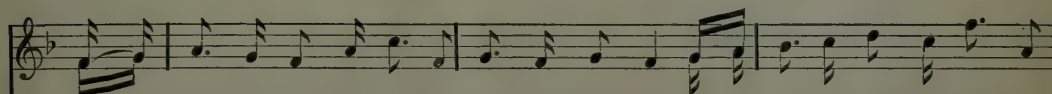
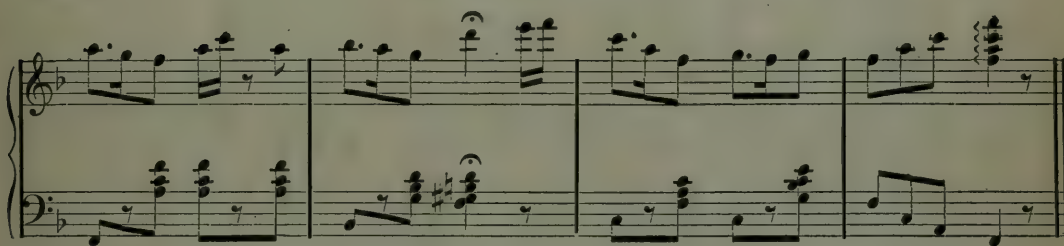
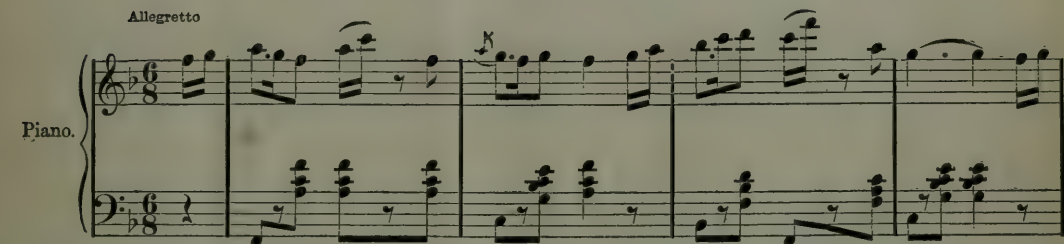
ROBBIE AND I.

Words and Music

By WILL H. PIERCE.

Allegretto

Piano.



When the flow - ers are bloom - ing and cov - er'd with dew, I'll a - way to the gar - dens to
While oth - ers go fret - ting and fum - ing through life, In our cha - riot of love we will

Allegretto Scherzando.



meet, My Rob - bie, my dar - ling who's heart is so true, And his voice is so mel - low and
ride, We will steer our trim ves - sel a - way from all strife, As we go with the wind and the

sweet, He'll meet me to - night 'neath the moon's sil - ver light, And whisp - er of love in my
tide, And Rob - bie and I we will nev - er grow old, And when from this earth's plain we

car, When no one is near us but flow - ers to hear us. So Rob - bie and I'll have no fear.
rise, My Rob - bie, my dar - ling who's heart is so bold, Will pi - lot his love through the skies.

Moon - light and flow - ers Rob-bie and I will share, As down life's

tr *tr*

riv - er we gent - ly glide, Far, far a - bove this sphere of earth - ly

care, We'll still each oth - er love what ev - er may be - tide.

CHIMES SCHOTTISCHE.

By B. Bassini.

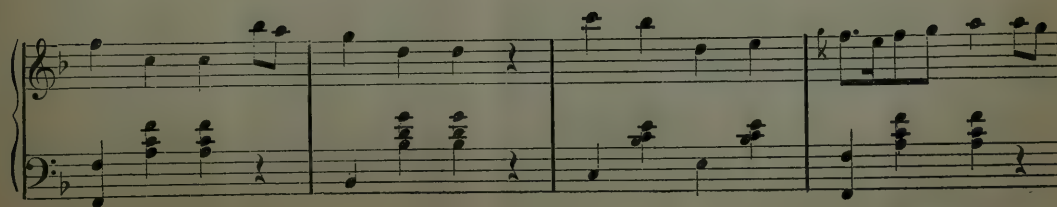
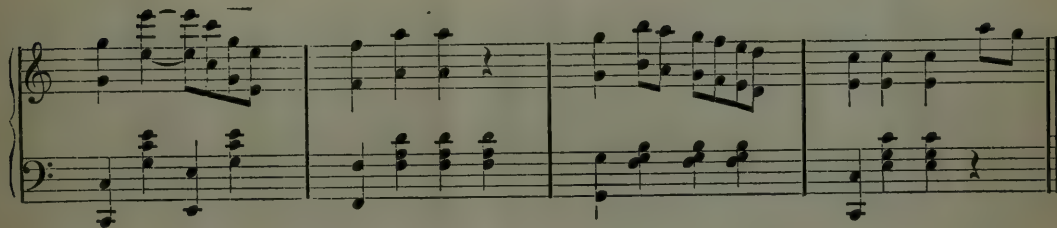
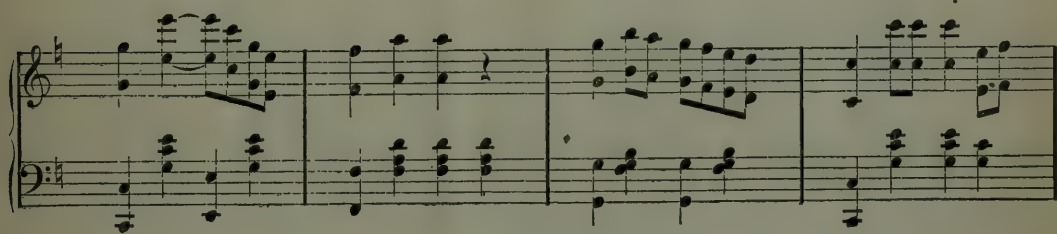
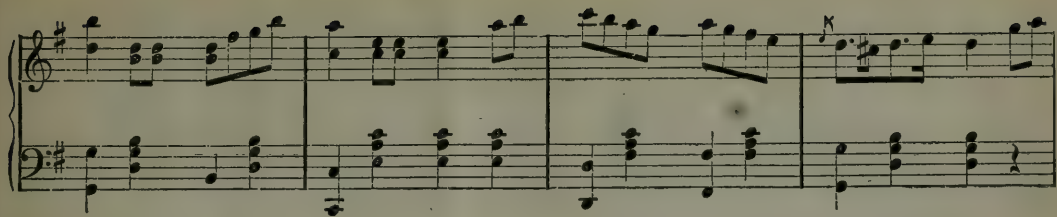
Schottische

The first system of musical notation for 'Chimes Schottische'. It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The music begins with a repeat sign. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the piece and includes a first ending section marked '1st.' and a second ending section marked '2d.'. The notation follows the same grand staff format as the first system.

The third system of musical notation. The key signature changes to one sharp (F#), indicating the key of D major. The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff provides accompaniment.

The fourth system of musical notation, which concludes the piece. It maintains the key signature of one sharp (F#) and features the final melodic and harmonic phrases of the composition.



A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is divided into four measures by vertical bar lines. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure continues the melody and accompaniment. The fourth measure shows the end of the melody and accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. The accompaniment consists of chords and single notes, with a final measure containing a triplet of eighth notes. The score is divided into four measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The music is written in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4. The bass staff has a quarter note G2, a quarter note A2, and a half note B2. The second measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4. The bass staff has a quarter note G2, a quarter note A2, and a half note B2. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4. The bass staff has a quarter note G2, a quarter note A2, and a half note B2. The fourth measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4. The bass staff has a quarter note G2, a quarter note A2, and a half note B2.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

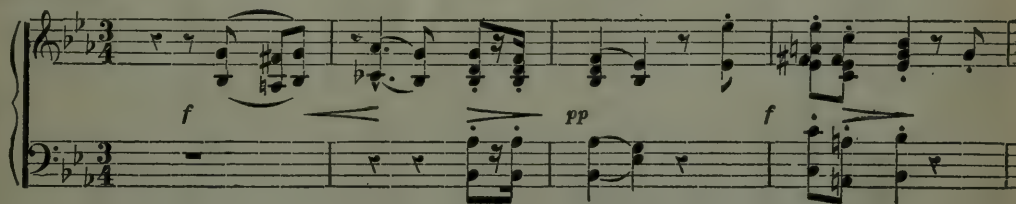
WHY DON'T HE COME?

Words by HELEN MARR.

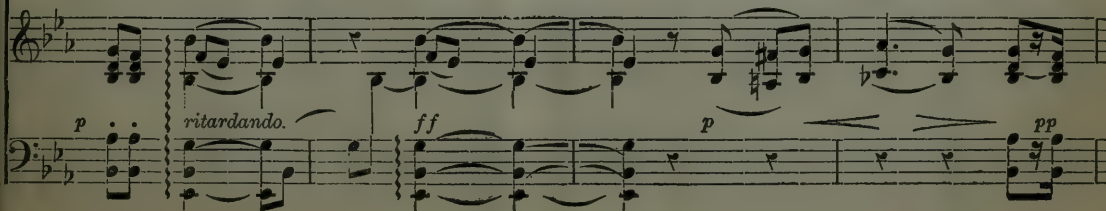
Music by ADOLPH PFERDNER.

Andante sostenuto.

PIANO.



1. Why don't he come? why does he
2. Why don't he come? ye breez-es
3. Why don't he come? how black the



stay, And leave me all a - lone? How wea-ri - ly time flies a -
 blow, And bear my treas - ure home; Ah! did ye all my sor-row
 night, Which gath-ers o'er my head; Ah! if he'd come, how star-ry

p *f*

way! When he has gone from home. Why don't he come? why
 know For me ye'd sigh and moan? Why don't he come? if
 bright That dark-ness would be made! Why don't he come? I

f *p*

Piu mosso.

mf *p* *sf* *sf* *pp*

don't he come? If he was here to-night, How sweet would be my
 he was here I'd tell him all my heart, In per - feet love there
 ask in vain, O! take the stern de-cree, It can - not cut our

p *sf* *p* *sf* *p*

p *f*

lone-ly home, My drea - ry hearth how bright. Why don't he come? Why
 is no fear, How sad - ly do we part! Why don't he come? If
 love in twain Then bring him back to me. Why don't he come? I

p *pp* *rit* *sf* *p*

f

don't he come? If he was here to-night, How sweet would be my
 he was here I'd tell him all my heart, In per - fect love there
 ask in vain, O! take the stern de-cree, It can - not cut our

sf *p* *sf* *p*

p

lone-ly home, My lone - ly hearth how bright.
 is no fear, How sad - ly, too, we part!
 love in twain, Then bring him back to me.

sf *p* *p* *ritartando* *pp*

Sherman & Hyde's Musical Review.

JULY, 1877.

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MR. WM. CARLETON'S BENEFIT.

The Mechanic's Pavilion has rarely been filled by a larger or more interesting audience than on the 9th ult., on the occasion of Mr. Wm. Carleton's Benefit. The assistance rendered was wholly by members of the Hess English Opera Company, and the selections were well calculated to display their vocal ability. The beneficiary was received with enthusiasm in two vocal solos, "If Doughty Deeds," and "Jack and I," and made several appearances in concerted pieces. Mr. Joseph Maas added to his laurels as a tenor in "La Donna e Mobile" and "Good-night, Beloved." Mr. C. H. Turner quite surpassed himself in Mr. Morgan's ballad, "My sweetheart, when a boy." Mr. Geo. A. Conly was in good voice and sang a basso aria from Mozart to universal acceptance; and Mr. Edward Seguin gave a buffo song.

The ladies of the company were no less successful. Mrs. Zelda Seguin sang "The Rosebush" with feeling, and "Kathleen Mavourneen" so magnificently as to win unbounded applause. It is safe to say that no other contralto has ever been so warmly appreciated in this city; and certainly such pure, round, even tones are very rare. Miss Marie Stone, who has won great favor from our audiences for her polished execution, was brilliantly successful in her soprano aria, "Caro Nome," and in two concerted pieces. Miss Martinez was well received in her vocal solo, and surprised every one by her superb playing of the solo, "Huguenots' Fantaisie," on the Weber Grand Piano. Miss Adelaide Randall made two appearances with good effect. The quartettes from *Rigoletto* and *Martha*, and the sextette from *Lucia di Lammermoor*, were exquisitely rendered, and nearly every piece was endorsed by the delighted audience. The concert was a complete financial as well as musical success.

COLUMBIA PRIMARY SCHOOL.

On the 4th ult., at Woodward's Gardens, the teachers and pupils of the Columbia Primary School gave a concert and picnic, which contained many novelties, and proved exceedingly interesting to the large attendance of parents and friends. The musical part of the programme comprised several appropriate selections, which were sung in chorus by pupils of various grades, under the direction of their music-teacher, Miss Marie Withrow, whose faithful instruction has caused a great advancement in the culture of this school, which now ranks among the first of the primary schools of this city. The principal, Mrs. M. Deane, and the several teachers, have taken a great interest in music, and have ably seconded Miss Withrow's efforts. Following is the list of teachers: Third Grade, Miss N. G. Sullivan; Fourth, Miss E. V. Graham; Fifth, Miss Ida R. Mallory and Mrs. R. S. Miles; Sixth, Misses L. E. Fennell and C. L. Powers; Seventh, Misses E. F. Swain and M. Robinet; Eighth, Mrs. L. J. Fryer, Mrs. C. J. Bigelow, and Misses M. E. Miller and E. F. Gracier.

The marches, May Pole dances, quadrilles, and calisthenics of the pupils, led by Wettermann's band, were remarkably good for such young children, and the principal and teachers received valuable aid, in this part of the programme, from the Misses McCarty, who kindly volunteered their services. A number of the pupils of these ladies appeared in a variety of graceful fancy dances, including the "Minuet de la Cour," and this was a very entertaining feature of the occasion. The success, financially, of this entertainment was in proportion to its superior merit, and the proceeds are to be devoted to the purchase of a fine piano for the school. In view of its location and its admirable management, this school ought to be made a Grammar school, and we have no doubt it will at no distant day.

BUSH STREET PRIMARY SCHOOL.

The closing exercises of the Bush-Street Cosmopolitan Primary School, on the 1st ult., were well attended, in the hall of the school, by the parents and friends of the children, and possessed more than ordinary interest. Vocal music was assigned a prominent place, and under the direction of Miss Hattie Summerfield, the music-teacher, the singing was, in every case, excellent, and in some instances superior. After vocal solos by Misses Lillie Cook and Mattie Phelps, songs were given by pupils of the following teachers, viz: Fourth Grades, Misses Dora Sloss and Theresa Hermann; Fifth Grades, Misses S. Ella LaGrange and Fannie Hare; Sixth Grades, Misses C. F. Maurer, Tillie F. Hess, and Josephine Thyges. The lower grades were not represented in the vocal music. Their teachers are—Seventh Grades, Misses Pauline Raphael and H. M. Hitchcock; Eighth Grades, Misses Julia

Hockheimer, M. Buckholtz, and V. Coulou. In addition, the classes studying French sang "La Marseillaise," and the German classes, "Die Wach am Rhein," with fine intonations, good accent, and remarkable spirit. Much gratification was expressed by the audience at the fine vocal performance of the pupils, who have been well trained by Miss Summerfield, with the efficient aid of the class teachers.

The literary exercises were equally effective, and were conducted by the principal, Mrs. C. F. Plunkett, assisted by Misses Pauline Raphael and H. M. Hitchcock. They consisted of recitations and dialogues, in English, French, and German, and good taste was displayed in the selections presented. The distinct pronunciation and good expression were noteworthy, and the principals and teachers had evidently prepared for the occasion by careful rehearsals. The participants were Masters Martin Haas, Eddie Hill, Samuel Harris, Leon Dennerly, Willie Dillon, Emil Dutrieux, and Harry Perkins, and Misses Belle Hessberg, Engenia Charlot, Sarah O'Connor, Matilda Mangels, Julia Gilfeather, Lizette Hunt, Mattie Phelps, Lillie Williams, Tekla Hess, Therese Scho, Julia Stein, Victorine Rondel, Therese Luttringen, Alice Hoffman, Therese Wertheimer, Lillie Kalmuk, Camilla Rosenblatt, Amy Olmsted, and Grace Stoddard. Among these, Master Harris and Misses Hess, Stoddard, and Olmsted, displayed uncommon ability, the latter being a natural actress. The complete arrangements and agreeable execution of the programme were very creditable to the principal and assistants of this well-conducted school.

CANTATA OF "ESTHER."

At the Grand Opera House, Mission Street, was produced, in finished style, on the 21st, 22d and 23d ults., the Cantata of "Esther," under the direction of Prof. G. W. Jackson, with grand orchestra, and a chorus of three hundred voices, nearly one-third of whom were children.

The choruses were given with remarkable power, and their precision showed elaborate drill. The parts assigned to the children of three to thirteen years, were particularly interesting and well performed. Mme. Inez Fabbri was in fine voice, and in the title-role she was brilliantly successful. Miss Ella Seager, as Mordecai's Sister, is a new candidate for popular favor, and her fresh soprano voice and purity of execution were a delightful surprise to the audience. Mr. Jacob Muller, as Haman, and Mr. J. E. Blake, as the King, were all that could be desired. Prof. Jackson sang the part of Mordecai and led the chorus most effectively. We regret to state that the audiences, although nightly increasing, were not sufficiently large to remunerate Prof. Jackson for his labors, which, however, resulted in a most gratifying musical success.

SHERMAN & HYDE'S MUSICAL REVIEW.

ALBANI.

From a recent number of the London "Standard," we extract the following interesting notice of Mdlle. Albani, the young and gifted American prima donna who has won many laurels on the continent, and is generally conceded to be the soprano of the future: On its own merits Bellini's *I Puritani* does not rank high amongst operas, despite the fact that several popular pieces are contained in the score, yet on Saturday night this magnificent theatre was crowded from floor to ceiling. Had it been otherwise musical amateurs in this country would not have been true to their traditions; for they have always shown themselves eager to welcome merit, and to prove their esteem for those who minister to their pleasures, and no young singer has ever worked more diligently to win regard than has Mdlle. Albani. All that perseverance and industry can do to give effect to splendid capacities has been done by this admirable young artist—who is, indeed, an artist in the true sense of the word; and she has most legitimately gained the popularity which we take to be, as it assuredly well deserves to be, second to that of no singer since Madame Jenny Lind Goldschmidt left the stage. When Mdlle. Albani made her *debut* in London she had still much to learn. Her shake, the result of practice, and not natural gift, was so imperfect that it marred the beauty of several melodies in which a shake is indispensable, and her scales were susceptible of much improvement. Still her fresh young voice and the exquisite tone of her high notes, so thoroughly under command, at once raised her far beyond the average of successful *debutantes*, and experience proves that with this position many singers would have rested content. Not so Mdlle. Albani, who continued to study with the unremitting diligence of a young soprano who has still her way to make; and now we note the result with delighted admiration. A more perfect rendering of the polacca, "*Son vergine vezzosa*" could hardly have been given, and here the great improvement which has taken place in the *prima donna's* scale singing—extending to a pure and resonant D in alt—was most pleasantly apparent. But Mdlle. Albani has higher qualities than an ability to execute florid music with ease and accuracy, and these more rare and valuable gifts were abundantly displayed in Elvira's scene, "*Qui la voce*." To many singers it is given to deliver scales and *floriture* with precision and effect, but to few indeed to utter those sweet and pathetic tones which go with irresistible power to the ear of the hearer. Without this earnestness which so surely communicates itself to the audience a singer may be very good, but can never be very great. Mdlle. Albani, whatever character she is assuming, seems so entirely to live in it, and to feel its emotions so vividly, that it is altogether impos-

sible to help feeling them with her. Seeing how truly Mdlle. Albani respects and admires her art, it would indeed be strange and unnatural if audiences did not truly respect and admire her.

TITIENS.

A late London paper gives an elaborate account of the opening of Her Majesty's Opera, Haymarket. This new house has recently been completed on the ruins of the old one, and is magnificent in its appointments. We extract from the article all that relates to Mdlle. Titiens, the distinguished operatic artist who personated "*Norma*" on that occasion: The choice of *Norma* as the opening work was justified by the presence of Mdlle. Titiens, who by all law and equity had the honor of singing first in the new house. For at least twenty years Mdlle. Titiens has sung and acted the part of *Norma* with an intensity and tragic force to which few artists have approached, and if, as may well be the case, wonder is occasioned at the circumstance that after so long a career this most admirable singer should show such very slight signs of failing strength—as a rule, indeed, except under the severest tests, no signs are discernible at all—it must be remembered that on her first appearance in public, though she essayed no less trying a role than that of Lucrezia Borgia, she was little more than fifteen years of age. This was at Hamburg, in 1849. Then, it is very probable, much was wanting in her, but her success was speedily achieved. At Frankfurt next year Mdlle. Titiens was an attraction, and soon afterwards the Viennese confirmed her position as a *prima donna*. The career of Mdlle. Titiens in this country since her *debut* of which we have already need not now be followed. It is one long record of successes of the most trying parts of opera, those characters which few dare to attempt, and in which still fewer make any reputation which they would care to hear about the morning after their undertaking. On Saturday evening Mdlle. Titiens once more delivered "*Casta diva*" with astonishing force and fire, and with all her old brilliance of execution. Her acting of the part, too, is as powerful as ever. Every gesture has a meaning, and her bearing as she approaches the tragic end is overpoweringly grand. While this splendid artist retains health and strength, it is evident that there will be no diminution in the glories of Her Majesty's. In its best day it is difficult to understand that anything finer than the *Norma* of Mdlle. Titiens could have been seen.

MR. THOS. J. HASKIN has opened a new music store in Petaluma, where he will keep a fine stock of sheet music and music books, Weber pianos and Standard organs. We commend him to the patronage of our friends in that vicinity.

MISS G. L. HINMAN.

We are pleased to announce that Miss Hinman, who has been a very successful vocal teacher at the Ladies' Seminary in Napa, has located at No. 702 O'Farrell Street in this city, and will receive pupils in vocal music. From a communication in another column, it will be seen that a superior method of teaching is claimed for her. We hope she may receive a liberal patronage from our musical public.

TEACHER WANTED.

Mrs. N. J. Ashton, Principal of the Tamalpais Academy, an excellent literary institution in San Rafael, desires to engage a competent resident teacher of French and German. Parties desiring the position should call upon or address Mrs. Ashton. The favorable location and delightful climate of San Rafael will certainly prove a great attraction to any teacher wishing an engagement in the country.

COMMUNICATIONS.

PRaise SERVICE.

The Midsummer Praise Service of the First Congregational Church, Rev. Dr. A. L. Stone, Pastor, was held on the 4th ult. The congregational singing was, as usual, a prominent feature; "*Old Hundred*," "*Portuguese Hymn*," "*Rockingham*," "*Marlow*," "*Greenville*," and "*America*," being given with spirit by the large assemblage. The choir were especially fortunate in their selections. The gem of the evening was the offertorium, by Gounod, "*There is a green hill far away*," which was given with beautiful expression by Mrs. Lizzie P. Howell. "*Te Deum Laudamus*," a new composition by Mr. John Zundel, organist of Beecher's church, contained solos for soprano, alto and tenor, which were exceedingly well executed by Mrs. Howell, Mrs. Annie E. Stetson and Mr. Samuel D. Mayer. The quartette, "*Hear our Prayer*," by Barnby, was sung without accompaniment very sweetly, the basso part, by Mr. Robert Jensen, being noticeably smooth. "*The Lord my pasture shall prepare*," arranged from an air of Batiste, with organ obligato, was given by the choir, in subdued and melodious tones. The remaining pieces included in this excellent programme were, "*O come let us sing unto the Lord*," by Buck, and "*O be joyful in the Lord all ye lands*," by Warren. The pastor's address was brief and instructive. X.

PROF. PALMER'S RECITAL.

The pupils of Prof. H. C. Palmer gave a recital, on the 2d ult., at Y. M. C. A. Hall, assisted by well-known musical performers. A duet for two pianos, from *I Puritani*, by Mrs. G. G. Burnett and Miss Emma Winter, was a most decided success, and piano solos by each of these ladies were encoored with enthusiasm. A trio for voice, piano, and violin, by Miss Tucholsky, Mrs. Burnett, and Mr. T. J. Duffy, was one of the features of the occasion, and Mr. C. A. Howland elegantly sang the solo, "*When the Tide Comes in*." Misses Katie Deane, Cobbleck, Phillips, and Aston, also played very excellent piano solos, and the entire performance was very creditable to the pupils and their teacher. X.

SHERMAN & HYDE'S MUSICAL REVIEW.

ZEITSKA INSTITUTE EXERCISES.

The graduating exercises of the successful private school at No. 922 Post Street, known as the Zeitska Institute, occurred on the 6th ult. The prominence given to music on this occasion was most gratifying, and under the instruction of Prof. Charles Hahn, the pupils have made superior progress. Piano solos were rendered by Misses Platshek, Toplitz, G. Wright, Eda Levy, and M. Coleman and E. Rising, and vocal solos by Misses E. Collins, Hochkofler, Wright, and Levy. Several choruses were sung by the school. The literary exercises comprised essays and recitations by Misses N. Sanborn, F. Godley, F. Shonwasser, E. Sunder, Elise Kohler, A. Hammer, M. Heyneman, A. Rodriguez, Levy and Coleman. A select audience of parents and friends listened to the exercises with interest, and gave frequent applause. This meritorious school is deservedly well patronized, and the high order of scholarship, as evinced by these exercises, is a source of just pride to the principal and teachers. X.

HUMBOLDT SEMINARY, EUREKA, CAL.

This institution has just closed its first year, under the administration of Rev. and Mrs. E. C. Cowan. The attendance has been good, and the school is now in a prosperous condition. The principal and his wife possess the rare ability of making study attractive to the pupils, who have made remarkable progress. The people in that section of our State are fortunate in being able to place their daughters in the care of such practical educators. Y.

PLACERVILLE ACADEMY.

The closing exercises of this excellent literary institution were held at the Presbyterian Church, in Placerville, on the 8th ult. The musical exercises, under the direction of Prof. Whitney, were assigned the prominence they so justly deserved, and the vocal and instrumental achievements of the pupils were most creditable to their instructor. A superb Weber Upright Piano was kindly loaned, by Mrs. Unger, for the occasion, and the performers, Misses Aggie Blair, Susie Brewster, Nellie Congdon, Anna Benedict, and Bella Chamberlain, and Mr. Clarence Reed, showed taste in their selections and skill in execution. Misses Brewster and Blair gave a vocal duet and several fine choruses were sung by the school. Essays were read by Misses Alice Jennings, Annie Veach, and Annie Gilmore, followed by an address by Rev. H. H. Rice, and the presentation of diplomas to the graduates. The audience was most appreciative, and greeted the participants with frequent applause. A.

CATHOLIC SEMINARY.

The Sisters of Charity have an excellent school for the education of young ladies at Eureka, Humboldt County. Sister Mary Josephine, who has charge of the musical department, is a lady of superior ability. We are happy to say that the school is in a flourishing condition. F. R. G.

COMMENCEMENT AT NAPA LADIES' SEMINARY

The Commencement Exercises of this popular Seminary took place on the 7th ult., and were distinguished by more than usual brilliancy. Respecting the exercises as a whole much might be written, but we must limit ourselves to the musical part of the programme as being more within our province. The opening chant, "Our Father who art in Heaven," was sung by the school with a precision that might be commended to many choruses that are not to be classified as amateurs. The piano quartette, Zampa,

by Misses Panthea Boggs, Carrie Ellis, Carrie Dearborn, and Emma Hall, was played with good spirit, and with an ease of execution which reflected great credit upon the youthful performers. Of the song, La Zingara, by Miss Hattie B. Sproul, in the gay, florid style of Donizetti, we can speak with pleasure, since Miss Sproul sang with the animation essential to the character of the music. The ever popular piano duo, Grand Valse Brillante, by Misses Ella Hall and May Baldwin, gave evidence of skill on the part of the performers. Throughout the piece the time was good, and no disposition was shown to "hurry," a fault difficult to avoid in music of this kind. Very brilliant was the piano solo, Belisario, by Miss Lelia A. E. Wright, and it demanded a style which displays fine execution. The song, La Fioreja, by Miss Mollie Melvin, is especially deserving of mention. The enunciation was beautifully distinct, without a tinge of that sharpness of accent so common to vocalists when essaying clearness of utterance. The song was rendered with charming grace and delicacy, and the management of the voice gave proof of the efficiency of the vocalist's training, though nature has gifted Miss Melvin with an organ of much flexibility and sweetness. Of the piano solo, "Home, Sweet Home," (for the left hand alone,) by Miss Hattie L. Overton, we cannot speak too highly, as it is a composition with special claims to merit. Miss Overton interpreted it with much feeling, and with power, as well as graceful delicacy of touch. The Grand Duo, Overture to Wm. Tell, by Misses Nydia Starr and Ella Hall, is a piece, the difficulties of which render its accomplishment worthy of achievement, and it is no small praise to say that the young ladies played the composition admirably. With the well sung chorus, "The clock has struck," the musical part of the Commencement ended, and the audience dispersed well satisfied with the performances. In summing up, we can truthfully state, that great proficiency on the part of the pupils was shown, and this reflects much credit on the skill of the teachers. The rendering of the music was distinguished by accuracy and precision of touch, and by delicacy of interpretation, and such keys to the comprehension of music cannot be obtained save through a most careful, conscientious, and intelligent course of instruction. When we mention that Miss Gertrude L. Hinman has had charge of the vocal department of music in Napa Seminary, no one will be astonished at the progress of the pupils in the much abused art of singing; since Miss Hinman has already made for herself a reputation as a musician and vocalist. Miss Hubbell presides over the instrumental department. She is also known as a very thorough teacher. She is a pupil of the Lelpsis Conservatory. Z.

CORRESPONDENCE.

NAPA, June, 1877.

DEAR REVIEW:

Miss G. L. Hinman is to leave Miss McDonald's Seminary, where she has so ably directed the department of vocal music, in order to establish herself in San Francisco; and I would be gratified if I might speak to the patrons of good music, through your columns, by advocating her particular claims to superiority as a teacher. Fortunately the subject of a scientific method of voice culture is becoming more and more attentively considered by all who, as speakers or vocalists, make use of this organ as a means of livelihood; and the larynx,

apart from being regarded as a breathing tube, is receiving attention physiologically, as a rare musical instrument. So satisfactory are these signs that I am sure of the interest which all lovers of vocal culture will take in a method which proceeds from as logical causes as those given by the lady in question.

As Miss Hinman will soon place herself at the service of those who wish more definite proofs than can be given in an article of specified length. I can but briefly note some of the chief specialties of her system of training the voice.

Since sound, musically, is produced by exhalation, it is most important to know how to properly breathe; the air cells must not only be well filled for the necessary purpose of respiration, but the diaphragm well extended, and under the complete control of the abdominal muscles.

The muscles of the tongue, palate and throat have to be subjected to the power of the will; and by a proper relaxation of these parts, the larynx is able to freely expand, and give passage to the volume of air which has been gathered into the reservoir. The supremacy of will being established over all the muscular mechanism, judgment and taste are brought into requisition; and the air, that has been properly breathed, flows forth from skillful contact with the vocal chords in harmonious numbers. By this method the voice is made not only to retain its freshness and smoothness, but becomes sensibly strengthened, and most important of all, is not impaired by age. The abdominal muscles are made the force pump, so to speak, and not the muscular lining of the larynx, as frequently is the case.

The superior benefits of this most sensible method of voice management are at once recognized by all who have tested, by practice, the efficiency and ease therefrom resulting.

Physicians have recommended this method for strengthening and improving the vocal organs, and even consider it a panacea for throat difficulties. Its practice has, in many cases, restored voices which had become seriously impaired, and it is of equal value in singing and speaking.

For the sake of musical science, we hope Miss Hinman, with her capital method of voice culture, will receive that attention which genuine merit deserves. E.

For the Musical Review.

"THUS COOS THE TURTLE LEFT ALONE."

HANDEL'S *Samson*.

BY W. K. W.

When Garcia, father of Manuel Garcia, (the great critic of the age,) visited this country in 1843-1845, he brought with him his two young and accomplished daughters, Eugenie, and Marie. Both of them were far advanced in vocal culture, under their father's severe training. No teacher, at that time, had ever been in this country who so thoroughly understood the human voice,—its capabilities and the true theory of expression as he. He was very exacting and sensitive; a severe critic of everything in music, a splendid pianist, and as an accompanist, would seem to place the singer on the four legs of the piano and make it talk them their part, as one grand union of life and feeling. He never altered a chord

nor the rhythm of the accompaniment, but woe to the pupil, that would not follow his sentiment, for he was very passionate.

He gave lessons in New York and Boston at that time, but such was the low order of musical taste there, that it was difficult to get him or his daughters to appear before the public in music then popular. He lent a helping hand to oratorio music, appreciated at that time only in Boston. He was too severe, however, for Lowell Mason and Webb, the leaders of the two rival oratorio societies; both of which afterwards united and formed the famous "Handel and Haydn Society;" of Boston; known as the best association of its kind, down to this date, in America. At the time referred to, Miss Anna Stone was the leading soprano of the Handel and Haydn Society, as many here on this coast will remember. No one was allowed to take the soprano solos but her. She had remarkable power and range, and to hear her sing in the "Hallelujah" chorus was a treat. Her voice then was a mighty cornet that seemed equal to the glory of a listening Heavenly host, and she was too proud to admit a rival without offence. The Oratorio of *Samson* had been under rehearsal, for performance in its turn. Miss Stone could execute some of its difficult roles satisfactorily to those who never heard them to better advantage.

Garcia, who knew every note of the oratorio by heart, slowly nodded his head, which consulted about the performance. He finally said he would criticise the last rehearsal. He came with his two daughters who took their places in the chorus. When the soprano air of *Delilah*—"Thus coos the turtle left alone" was rendered, he motioned, and the conductor stopped the performance. "This," said Garcia, "is the most delicate and artistic solo in the whole oratorio; will you not thrill those passages so marked, Miss Stone?" Although standing at that time on the pinnacle of fame in Boston as a soloist, she knew nothing of the artistic nature of a trill. Her pride would not allow her to speak, she took her seat in disgust. This alarmed the conductor, who knew her sensitive nature, and offended Garcia, who was never bred to be under the frowns or insults of amateurs of her class.

Turning to the conductor, he asked permission to conduct the orchestra through this solo, and requested Marie his daughter (afterwards the famous Malibran) to take the solo, Miss Stone having refused it. It was performed as it never had been before. The passages trilled had a marvelous effect on those present, and the winning artifices of *Delilah* over *Samson*, as thrown out by Miss Marie Garcia in this solo, opened up a new field of sentiment, permeating the whole oratorio like the odor of a fragrant flower. Miss Stone wisely and gracefully insisted that Miss Garcia should sustain the solos at the public performances following this event, when for the first time, the lovers of music in Boston had the pleasure of hearing a truly artistic rendering of the soprano roles of this pleasing oratorio.

MISCELLANEOUS ITEMS.

—The theatre Dal Verme at Milan is for sale.

—Best, the English organist, is coming to America.

—An unpublished mass by Mozart has been discovered.

—"Robbie and I," new song, by Will H. Pierce. 35 cents.

—Gomez has written a new opera, "Maria Tudor," for La Scala.

—Niemann, the tenor, is singing Wagnerian operas at Cologne.

—Saint-Saens' opera, "Dalila," is in active preparation at Weimar.

—Saint-Saens has resigned the post of organist at La Madeleine, Paris.

—Jules de Swert, the violincellist, is writing an opera, "Die Albigenen."

—Carulli, the celebrated clarinet player, died at the age of eighty, at Milan.

—Joseph Platzer, a well-known composer of comic operas, died at Munich, aged thirty-six.

—Mdlle. Enrichetta Lamperti is under engagement to Mr. Gye, London, for next year.

Boston's Handel and Haydn Society has 170 sopranos, 152 altos, 125 tenors, and 146 basses.

M. Lamoureux is to be succeeded as conductor at the Paris Opera Comique by M. Malon.

—Mlle. Engalli, of the Theatre Lyrique, Paris, has been engaged by Mr. Mapleson, London.

—J. Rheinberger is to be appointed Director of the Conservatoire of Music at Frankfurt.

—Heinrich Hofmann is in Dresden, superintending the last rehearsals of his opera, "Armin."

Johann Strauss enjoyed during several days the hospitality of the Grand Duke of Meiningen.

—Max Strakosch has concluded an arrangement for a fall season of opera with Adelina Patti.

Dessoff, of Vienna, is getting up a three days' festival at Salzburg, for the Mozart Foundation.

—A Hindoo is translating Lord Bulwer's (Owen Meredith) poems and setting them to Hindoo music.

—"Will you still remember me," by Spencer Lane, is a charming song, just issued. 35 cents.

—Levy, the cornet-player, has not been a profitable star in Australia, though he was successful at Melbourne.

—Minnie Hauck has accepted an engagement at the Theatre de la Monnaie at Brussels, commencing September 1st.

—Just published. No dance music complete without it. "Golden Gate Lancers," by L. Von der Mehden. 50 cents.

—Richard Wagner has written a very complimentary letter to Signor Boito, the composer of the opera "Meisfole."

—It is now said that Col. Mapleson has made the necessary arrangements for finishing the London Embankment Opera House.

Gounod, finding "Cinq Mars" a failure, intends to rewrite portions, and to add an overture, airs for *De Thou* and *Marie*, and a grand dramatic finale for the third act. In this guise the opera will be again tried in November.

—Everybody is asking for the new schottische, "When my ship comes in," by L. Georges, we have the fourth edition now in the press. 40 cents.

—A priest, Father Giovanni, who is said to have a magnificent tenor voice, is much desired by the opera managers of Rome to leave the Church and adopt the stage.

—Galveston, Texas, is a musical city; it has half a dozen choral unions, a brass band and a grand orchestra. Yet few of our musical attractions cross the Gulf of Mexico.

—We would recommend to all choirs a new and beautiful anthem, "Come ye that know and fear the Lord," arranged from Loeschhorn by H. S. Stedman. 40 cents.

—The opera house in Omaha is used during the day as a laundry, the clothes-lines being strung across the auditorium. Offenbach forgot to mention this fact in his book.

—The London *Figaro* writes: "M. Rubinstein will, even according to present reckoning, carry off \$40,000 to Germany, the result of his tour with Mr. Carl Rosa in this terribly unmusical country."

—Theodore Thomas and his orchestra will give a series of concerts in Chicago during the present summer, at the Exposition Building. He will continue them until the opening of the Exposition in the fall.

—Two very pretty ballads, by Stephen Massett, "Found thee but too late," and "Tis but of you I dream," have just been published. 25 cents each. Those who love the sympathetic will find them to their taste.

—Verdi has received much attention and many presents at Cologne. The orchestra presented him with a leader's baton worked in gold and ivory, and a laurel crown in silver and gold, and a copy of the "Rhine" album.

—It is understood that Mr. Strakosch has offered strong inducements to Mr. Charles R. Adams to become connected with his new concert company, with Misses Kellogg and Cary, and Tom Karl; and it is thought that he will accept.

—The Boston *Home Journal* says: We have it from good authority that Miss Emma Thursby has not received any offer from Strakosch for a concert tour to Europe; that she is not going abroad; that she intends to settle in Boston, for she likes our city; and that she will accept concert engagements.

—A Hopkins county Kentuckian has a Stradivarius violin, 186 years old. It was bought of a strolling troupe of Italian musicians, at Evansville, Ind., in 1859, for \$25, and it is thought to be worth a hundred times that sum. Upon the inside is carved the inscription, "Antonius Stradivarius Faciebat, A. D. 1681."

—According to a cable despatch, Mdlle. Titiens is dangerously ill. She underwent a surgical operation recently, and for some time the worst fears were entertained. Now, however, there are some encouraging indications, and, although for many days her state will be so critical that not even any member of her own family will be permitted to see her, there is still room to hope that her life will be spared.

—Miss Lily Eglantine Vogelbach, a young Philadelphian, who began her musical studies in this country, and has since followed them in Germany and Paris under Mue. Garcia and M. Deserti, has appeared in Paris with considerable success. She attracted the notice of Carlotta Patti, and was invited to sing at one of her soirees. She is spoken of as possessing great charms of person and manner, together with a finely cultivated and sympathetic voice.

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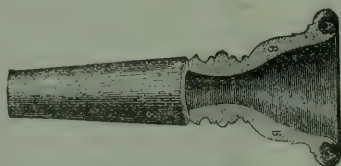
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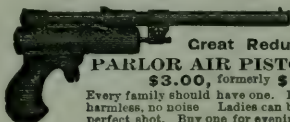
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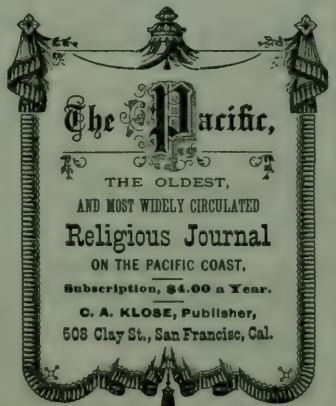
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Musical Review.

VOL. 4—No. 8.

SAN FRANCISCO, CAL., AUGUST, 1877.

[TERMS—\$1.50 Per Annum.
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THE NEW CHURCH ORGAN.

BY WILL M. CARLETON.

They've got a bran new organ, Sue,
For all their fuss and search;
They've done just as they said they'd do,
And fetched it into church.
They're bound the critter shall be seen,
And on the preacher's right,
They've hoisted up their new machine
In everybody's sight.
They've got a chorister and choir,
Ag'n my voice and vote;
For it was never my desire,
To praise the Lord by note!

I've been a sister good an' true,
For five an' thirty year;
I've done what seemed my part to do,
An' prayed my duty clear;
I've sung the hymn both slow and quick,
Just as the preacher read,
An' twice, when Deacon Tubbs was sick,
I took the fork an' led;
And now, their bold, new fangled ways
Is comin' all about;
And I, right in my latter days,
Am fairly crowded out!

To-day the preacher, good old dear,
With tears all in his eyes,
Read — "I can read my title clear
To mansions in the skies,"
I a-lays liked that blessed hymn—
I s'pose I a-lays will;
It somehow gratifies my whim,
In good old Ortonville;
But when the choir got up to sing,
I couldn't catch a word,
They sung the most dog-gonedest thing
A body ever heard!

Some worldly chaps was standin' near,
And when I seed them grin,
I bid farewell to every fear,<
And boldly waded in.
I thought I'd chase their tune along,
An' tried with all my might;
But though my voice is good an' strong,
I couldn't steer it right.
When they was high then I was low,
An' also contra wise;
An' I too fast, or they too slow,
To "mansions in the skies."

An' after every verse, you know,
They played a little piece;
I didn't understand, an' so
I started in too soon.
I pitched it pretty middlin' high,
And fetched a beauty to do;
But oh, alas! I found that I
Was elgin' there alone!
They laughed a little, I am told;
But I had done my best;
An' not a wave of trouble rolled
Across my peaceful breast.

An' Sister Brown—I could but look—
She sits right front of me;
She never was a singin'-book,
An' never went to be;
But then she a-lays tried to do
The best she could, she said;
She understands time, right through,
An' kep' it, with her head;
But when she tried this mornin', oh,
I had to laugh, or cough!
It kep' her head a bobbin' so,
It e'en a'stome came off!

An' Deacon Tubbs—he all broke down,
As one might well suppose;
He took one look at Sister Brown,
An' meekly scratched his nose.
He looked his hymn-book through an' through,
An' laid it on the seat,
An' then a pensive sigh he drew,
An' looked completely beat.
An' when they took another bout,
He didn't even rise;
But drew his red bandanner out,
An' wiped his weepin' eyes.

I've been a sister, good an' true,
For five an' thirty year;
I've done what seemed my part to do,
An' prayed my duty clear;
But Death will stop my voice, I know,
For he is on my track,
An' some day I to church will go,
An' never more come back.
When the folks get up to sing—
Where'er that time shall be—
I do not want no PATENT thing
A squealin' over me!

MALIBRAN.

The magic splendor of a Southern evening
aky in the month of May, hung over" * *
and its charming neighborhood. The land-
scape smiled, lighted alternately by the kisses
of the most luxuriant spring and those of the
mildest evening. Near this romantic city
stood a country-seat, encircled in a blooming
garden; a Spanish family had taken it for
a few weeks. "A garden in Italy!" This
thought fills our fancy with pleasing emotion;
pine-trees rustle, cypress-trees cast their
shadowy veil over laughing flowers, in order to
soften their burning colors; lemon and orange
trees playfully drop their delicious blossoms
upon the ground; the stately laurel gazes
seriously upon their sport, whilst the lovely
myrtle extends her delicate arms towards him
with silent longing, and it seems as though
tiny silver stars glittered amidst her sombre
foliage. The voices of countless birds animate
the odorous Paradise, and glittering butter-
flies, free and unfettered as thoughts of love,
flutter in blissful intoxication from flower to
flower.

In such a garden, lighted by the moonlight,
which in this blessed land is a silver sunshine,
lay a child, playing; she possessed the delicate
and dreamy loveliness of an elf; her pure brow
had been kissed by but six summers, but she
was unusually thoughtful, and a strangely ele-
vated light shone forth from her dark-brown
eyes.

The solitary little one would smilingly heap
up blossoms, bury her curly head in the soft
perfumed pillow, rest awhile and seem to
dream, then, unwearied, commence anew her
sport. The inquisitive butterflies flew near,
wishing to taste caressingly the young lips
that glowed as brightly as the proudest rose;
the little birds seemed to know the fair little
maid, for they hopped near and pulled her
long brown locks with their tiny bills. The
child looked on, half breathless with joy; she
did not even seek to drive away the thirsty
gnats, that sank their stings with an enchant-
ed humming into the child's round, white

ETH:

It is true that the birds and flowers, the

beetles and butterflies, the gay flies and the
audacious gnats, were the child's playmates;
she had no little sister then, and her father
and mother were but serious companions for
the dreamy little elf; so the ever-beautiful
world of blossoms, and free, luxurious nature,
became the wise and beloved preceptors of
the unsceptible child.

When the last sigh of ardent Day had died
away, Night approached with her light step;
she gently breathed upon the flowers, and
allowed the pearly tears of her eyes to trickle
upon the pining leaves. Then resounded
from the rich foliage of a lemon-tree a won-
drously beautiful song. It was that of a
nightingale, decked in her plain, gray,
feathery dress.

How fortunate are we, also, in knowing this
lovely little creature! She is like a sunbeam
full of song, thrown from the glowing South
into our Northern spring by the loving hand
of God! Who, on hearing the name of
"nightingale," does not imagine himself
seated by the side of a hidden, gently murmur-
ing brook, that is densely shaded by drooping
willows, the delicate tips of whose green
fingers are refreshingly dipped into its cool
waters? The moonlight trembles through the
branches, as the wondrous song of the bird is
wafted through the air. Then the closed
heart opens, and inhales thirstily the magical
silver tones; they fall like a balm upon every
wound, they heighten every joy; they bring
sweet nameless sorrows and rapturous longing
to the happy, and dreams of heaven to those
whose every joy has vanished and whose
every hope is dead.

The child trembled with delight at the tones,
which she heard for the first time. The bird
sang on, and the little girl's whole soul hung
upon the voice, and soared and floated with
it far away into the infinite.

All around was deep silence; birds and
flowers blissfully sipped the precious drops of
sound.

Do you know *whence* the nightingale, of all
other birds, obtained this enchanting voice?
"The nightingale once"—so related to me the
little bird's beloved, a slight, charming rose-
elf—"touched with her wings and breast the
mighty, golden, gigantic harp of the great
Creator of the world in the glorious Paradise.
The chords rustled, the eternal harmonies
sounded, welled, and streamed over the deli-
cate creature; thence she received the heav-
enly, beautiful voice. She was not permitted to
enjoy her precious gift, for God punished the
curious one, and death accompanied the voice.

She must sing and sing ever. It was impossible for the frail body to sustain the fullness, the mightiness, of these tones, and the poor bird faded in the midst of life's bloom, in the midst of her loveliest melodies. The brilliant treasure descended through ages from nightingale to nightingale; but all sang, and died, like this first punished singer of Paradise.

"The All-merciful One, in his boundless compassion, has given a consolation to the nightingale race; they can bestow the dangerous stolen treasure upon a pure, imploring child of man. Then they can live on in peace, they can enjoy their life; for, as the voice leaves them, death, the inseparable companion of the magic gift, departs.

"Such donations occur but seldom," playfully added the rose-elf, in conclusion, "for we love only the singing nightingale; the sly ones know this well, and prefer a short, but intoxicating life of love, to a long, soundless, unadorned existence." With these words the pleasing narrator, somewhat fatigued, slipped into the calyx of a half-closed moss-rose, and reposed.

The listening child did not know of this legend; but the secret, magical power of the nightingale's song cast a spell upon this young heart; it beat wildly with happiness, presentiments, dreams and hopes which the half-awakened soul of the child could not as yet comprehend. Her little hands were unconsciously folded in prayer, and tears flowed from the glittering eyes. "Oh," softly sighed the child, "would that I were such a singing bird!"

Ever more lengthened grew the heart-moving sounds, ever more seductive the wondrous song. The siren of the air drew her indestructible fetters ever more and more closely about those who lent an ear to the enchanting melodies. Suddenly the singer became silent; a melodious sigh, a restless fluttering, and the little bird fell dying at the feet of the terrified child. Weeping and astonished, she bent over the expiring one, and laid the little quivering body of the bird upon a bed of perfumed rose-leaves. Then a grateful glance flashed from the nightingale's half-closed eyes; the pitying child laid her blooming cheek upon the numbed body, and gently pressed her round rose mouth upon the little bird's head. A breath touched her; it was a wondrously balmy breath, and she was forced to draw it deep, deep into her breast! How strange! As she sank upon the grass, it appeared to her that the nightingale, cured and merry, had flown away with a singular chirping. Then came charming forms, they covered the resting one with flowers, and cast golden wreaths upon her. It seemed to her that she had wings, and that she soared and sang as did the gray wondrous bird that she had kissed. Then the val of unconsciousness spread itself over the feverishly excited being; and thus the seeking parents found their missing child.

Many years had passed since that May night. The icy hand of winter lay upon the

warm heart of the earth, and a brilliant assemblage filled the Italian Opera House, in Paris. The rays of the dazzling chandelier fell flatteringly upon many a charming countenance, upon many a snowy neck; they were mirrored in beautiful eyes, and glittered boldly in the countless dewdrops of diamonds, rubies, and emeralds which a fairy hand seemed to have lavishly scattered over these fair mortal flowers. A joyous impatience was manifested; when the [overture to Rossini's "Othello" commenced, low murmurings were heard, and glances of excited expectation were directed towards the curtain. The opera began; forms appeared, tones arose and vanished;—the assembled multitude still watched and waited. At last Desdemona appeared. Then a unanimous cry of delight resounded through the glittering walls of the temple of art; then countless flowers and wreaths were cast upon the stage; a ray of joy flashed from every eye, a smile of rapture played upon every lip.

To whom belonged this delicate ethereal form, this pale countenance; this glance so full of soul, this irresistible voice? Who was that fair woman, whose song reanimated withered hearts and brought to them dreams of their vanished childhood, mingled with the still brighter ones of their long-buried love?

It was the child of that Italian garden, blest heiress of the nightingale, the queen of song:

MARIA MALIBRAN-GARCIA.

She has vanished, the praised one; but let us not complain, for she died, as all know, as a nightingale must die; the star of her existence was extinguished in the midst of the most exuberant life. She has left for us her memory and a wondrous singing flower that bloomed beneath her eyes—her sister Paulina.

Two ages of some noted singers and players are given, as follows, by the Brooklyn *Daily Eagle*: Madame Albani, 53; Signor Ardit, 52; Sir Jules Benedict, 72; Lady Bishop, 63; Botesini, 54; Ole Bull, 67; J. Brahms, 44; Herr Von Bulow, 47; Mdme. Carvalho, 50; Sir M. Costa, 67; F. H. Cowen, 25; Sir G. Elvey, 61; Countess Essex (Miss Stephens), 83; Faure, 47; F. Flotow, 65; N. Gade, 60; Mdme. A. Goddard, 41; Mdme. Goldschmidt, 56; Sir J. Goss, 76; C. Gounod, 59; Gungel, 57; J. L. Hatton, 62; C. Halle, 57; H. Herz, 71; F. Hiller, 65; E. J. Hopkins, 59; J. Hullah, 65; J. L. Hopkins, 57; Jos. Joachim, 46; C. Kellogg, 55; A. Kemble, 61; F. Kuchen, 67; Mons. J. Lemmens, 54; H. Leslie, 55; H. Litloff, F. Liszt, 66; P. Lucca, 37; G. A. Macfarren, 64; G. Mairo, 52; Mdme. C. Nilsson, 34; Miss C. Novello, 59; Offenbach, 58; Sir F. Osely, 52; John Parry, 67; A. Patti, 34; M. Piccolomini, 42; Mdme. B. Pyne, 45; J. Sims Reeves, 56; B. Richards, 58; C. St. Sems, 42; Sainton-Dolby, 56; C. Salaman, 63; H. Schneider, 42; L. Sloper, 51; Dr. J. Stainer, 37; Strauss, 56; Tamberlik, 57; C. A. Thomas, 66; Mdle. Tietjens, 43; Joseph Verdi, 63; Mdme. G. Vairdot, 56; Viouxtemps, 57; Richard Wagner, 64; H. Weinawski, 42.

WHAT MAKES A SEA-SHELL RING?—When the sea-shell is held up to the ear there is a vibratory noise which children assure each other is the roar of the sea, however distant they may be from it.—Philosophically investigated, the peculiar sound thus recognized is a phenomenon that has puzzled scholars for a long time. The experiment is easily made by pressing a spiral shell over the cerebra of either ear. If a large shell, the sound is very much like that of a far-off cataract. Now, what causes it? Every muscle of the body is always in a state of tension. Some are more on the stretch than others, and particularly those of the finger. It is conceded that the vibration of the fibres of those in the fingers being communicative to the shell, it propagates and intensifies them as the hollow body of the violin does the vibration of its strings, and thus the acoustic nerve receives the sonorous expressions. Muscles of the leg below the knee are said to vibrate in the same way, and, if conducted to the ear, produce the same result.

MANY fail when attempting to play or sing in company. Natural timidity may be the primary difficulty, but we have found other reasons for such failures. Do you not attempt too much? Would you fail in giving your own name, or telling the place of your residence, or in speaking about those subjects with which you are perfectly familiar? We are almost sure you would not. Then only play or sing that with which you are perfectly familiar. But then you would perhaps play only easy things, while in your own room you can play and sing difficult music! *Precisely so!* It is never wise to play our most difficult things in company, unless we have, through long practice, attained perfect self-control. We acknowledge that there is some difference between telling your name, and singing or playing, but we believe that you understand us nevertheless.—*Musical Hints.*

THE love for song is inborn, but the ability to sing in the art sense of the word, must be acquired through much toil and labor. More than that. It requires much practice to retain, what powers we may have attained. Great singers even continue to practice studiously. Concerning no branch of musical education, are the opinions of musicians more divided, than concerning singing, and in no other branch of musical education will it be found so difficult to eradicate error, as in the study of vocal music.

THEY were out at the Permanent Exhibition, yesterday afternoon, and were seated near the large organ. "Oh, Gus," she said, "why, there are the names of all the great composers—Weber, Beethoven, Handel, Verdi, etc." "Gracious," said he, "what a lot of funny names!" and then noticing the inscription on the top of the organ, "Why, Laus Deo seems to be at the head of the heap. I guess he composed Italian opera, didn't he?" Grand tableau, during which the young lady faints.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

Fret-ful people—guitar players.

Accidentals will happen in the best regulated music.

If a man wants to die a natural death, let him lead a natural life.

When a lady is proud of her feet, hasn't she a limited understanding?

A Franklin (Pa.) girl says that she would rather be a dozen widows than one old maid.

As the young lady remarked about the infant, "How sweet, but how bald for one so young!"

"I don't like winter," said one pickpocket to another; "everybody has his hands in his pockets."

The puppy dog mania is on the increase. Why are so many youths in ten-inch collars neglected?

Over 400,000 pounds of orange blossoms are used annually by a single perfumery house in Philadelphia.

Why is a young lady like a bill of exchange? Because she ought to be settled when she arrives at maturity.

Why should it be easy to break into an old man's house? Because his gait is broken and his locks are few.

In order to adapt the parasols to flirting this summer, bamboo'll be used for the frames.—*Graphic*.

Printer's ink is the grease for the wheels of commerce. If you don't believe it, advertise and be convinced.—*Pittsburg Com.*

"When I die," said a married man, "I want to go where there is no snow to shovel." His wife said she presumed he would.

The reason why the new brimstone color promises to become so popular is because it is said it will be very successful in matches.

"I am going to the post-office, Bob; shall I inquire for you?" "Well, yes, if you have a mind to, but don't think you will find me there."

A Western paper says: "We are publishing a tri-weekly now. We get out a paper once a week, and try like blazes to get it out the next week."

"Is your house a warm one, landlord?" asked a gentleman in search of a house. "It ought to be," was the reply; "the painter gave it two coats recently."

A watering place correspondent writes that "very few bathers bathe at the West End," whereupon Mrs. Partington says, she "had an idea they bathed all over."

There is but one opinion that can be formed of a man that wears corsets, and that opinion is that he is an unmitigated donkey. They can be readily recognized.

Lace is what ruffles the men now-a-days. *Ez.* You are wrong. Lace ruffles the women as usual. It is the paying for it that ruffles the men.—*Norristown Herald*.

A novelist lately entered a printing office and accused a compositor of not punctuating properly, when the type earnestly replied, "I'm not a pointer, I'm a setter."

"Don't come to see me any more just yet, John; father has been having his boots half-soled, with two rows of nails around the toes," wrote a guileless girl to her lover.

An Oregon editor is severely exercised over the title of the book, "Youat on the Sheep." The poor innocent is in despair because he thinks it another poem on Mary's diminutive infantile animal whose fleece was remarkable for its immaculate whiteness.

Dandies to make a great show
Wear coats stuck out with pad and puffing;
But that, you know, is apocryphal—
For what's a goose without the stuffing.

"No, sir," said a weary looking man on a street car to an individual by his side. "I wouldn't marry the best woman alive. I've been a dry goods clerk too long for that."

The Bavarian Government has put a sudden stop to duelling by denying Christian burial to persons killed in this manner, holding them in the eyes of the law the same as suicides.

"Have you Chopin's Polonaises?" enquired a lady of a new clerk in a music store. "No, madam, we don't keep any ready made dresses. You will probably find them next door."

Servant—"Please sir, we ain't got no bread, and the baker says he won't trust you any longer!" Irate Hibernian—"The mane bast! No bread? Bedad, then, I must have toast!"

A widow once said to her daughter, "When you are at my age it will be time enough to dream of a husband." "Yes, mamma," replied the thoughtless beauty, "for a second time."

A slip of ivy transplanted from Norwich to Honolulu, Sanwich Islands, some years ago, has reached a growth of thirty feet, and is the admiration of the people, being the only one on the island.

Elderly agriculturist to season ticket holder in the train: "You don't have no ticket?" "No; I travel on my good looks." "Then," after looking him over, "probably you ain't goin' very far."—General smile.

"It is very difficult to live," said a widow with seven girls, all in genteel poverty. "You must husband your resources," said a sage friend. "I'd rather husband some of my daughters," answered the widow.

A Chicago man who was detected in an attempt to conceal a deep excavation in his front yard by a thin covering of lath and snow, finally admitted that he was building an Ash-tabula bridge for his mother-in-law.

"How many of you are there?" asked a voice from an upper window of a serenading party. "Four," was the reply. "Divide that among you," said a voice, as a bucket of strops fell, "like the gentle dew of heaven," on those beneath.

A St. Louis Sunday-school boy gave his teacher this illustrative definition of "responsibility": "Boys has two buttons for their s'penders so's to keep their pants up. When one button comes off, why there's a good deal of 's'ponsibility on the other button."

Appearances are deceitful. I fully realized that sad fact when a well-dressed, dignified young lady from the rural districts, in answer to the inquiry, "Miss, do you sing or perform on any musical instrument?" said, "I does that! I sings, I whistles, I plays on the comb, an' I pats juba!"

"Do you know what bulldozing is?" asked a man of an old farmer. "I thought I did," said the Granger, "but the bull wasn't dozing. He was only making believe, and being in the middle of a forty-acre lot, I naturally had to make pretty good time to reach the fence ahead of him."

Here is a characteristic Americanism which every one will recognize. He was in the company of some of those who fought in the late war. He had just related a little experience of his own. The landlord inquired, "What position did you hold, sir?" He answered, "I was only a private." The next day a receipted bill was handed to him with these words, "You need not pay a dollar for your entertainment at my hotel, sir, for you are the only private I ever heard of. The rest have all been officers of the highest rank."

A professor was expostulating with a student for his idleness, when the latter said, "It's no use; I was out for a loafer." "Well," said the professor, surveying the student critically, "whoever cut you out understood his business."

What could better illustrate the peculiarities of the boy of the period than this incident? "Are you lost?" said a gentleman to a little fellow, who was rubbing his eyes and making the welkin ring. "Are you lost?" He replied, "No, I'm not lost, but my mother is, and she can't find me."

A little boy swallowed by mistake a tumbler of lyse the other day, and his parents were greatly alarmed. The physicians, however, calmed their fears by saying that the potion would do no harm if they would send him away from the farm and train him to political life. The more lyse he drank the more he would be likely to succeed.

A machine for making seamless paper boxes has lately been patented in England. It is said to have engaged the inventors for ten years before they could bring it to perfection. The machine rolls the boxes from the pulp, and it is said that it saves fifty per cent. in labor, and will make six hundred boxes an hour, no matter whether they are large or small, round or square.

"What is that man yelling at?" asked an Illinois farmer of his boy, as he pointed to a person in the field one day this week. "What is he yelling at?" repeated the lad. "Yes," replied the father, inquiringly. "I know," said the boy. "Then what is it, you young rascal?" demanded the paternal. "Why," chuckled the urchin, "he's yelling at—at the top of his voice."

A young lady out on North Hill has been trying for three weeks to get a photograph of her poodle, but the fidgety little animal wouldn't be taken. So she just had the artist take a photograph of her nicest young man, whiten the mustache and Burnsides and paint the ears up a little, and the resemblance is so perfect that the innocent young man himself admired it, and begged for a copy as "a soovner of the s'gacious an'mal.—*Burlington Hawkeye*."

The smallest things are sometimes well adapted to point a moral. A clam, for instance, belongs to a very insignificant order of creation, and yet we heard a pulpit critic say of a prolix preacher the other day, "I wish that man knew as much as a clam." Our habit being to search for information at all times we asked, "Why do you say that?" What does the clam know that is so important? He replied, with a certain acidity in his voice, "Sir, every respectable clam knows just when to shut up, and that is more than can be said of some talkers." We at once became silent and sad.

A Valuable Orchestra.—"Henry V." was played in Atlanta recently, and one fiddler constituted the entire orchestra. "In the furious battle scene," says the *Constitution*, "his bow slashed across the strings like the shining strokes of swords." The climax of the lone orchestra's performance is thus described: "Then, when the charge rested and the King stopped for breath, the fiddler stood by his post. The wounded groaned on the A string, begged for water on the E cat-gut, and cursed their luck on the G cord. Andante and adagio, piano and pianissimo, all the confused, pathetic and terrible scenes of the fight were produced by the orchestra with painstaking labor, sudorific suffering and sublime skill. He crescendoed on the crescendo with crescendoing crescendoing, and diminished on the diminuendo with diminishing diminution."

Turning Gray.

Music by Chas. F. Morel.

Arranged by F. Bach.

Moderato.

VOICE.

PIANO.

L. H.

1. Life's sands are run - ning fast a - way, The
2. Yes, turn - ing gray! we fain would hide This

buoy - ant step of youth has gone, The fall - ing hair is turn - ing
sign how long with time we've been; These deep - ened wrink - les side by

gray, And time seems now to hur - ry on More
side, Cut by the sor - rows we have seen. For

ACCEL. A TEMPO.

COLLA VOCE.

fleet - ly than in days of yore, Be - fore the heart be - came its
fee - ble beats the heart as years More thick - ly clust - er on our

RALL.

A TEMPO.

prey, Ah yes its prey.
head, Yes on our head.

Be - fore 'twas sad - dent to the care,
As au - tumn rain-drops hang like tears,

Be -
On

AD LIBIT.

ACCEL.


fore the hair was turn - ing gray.
some fair flow'r that's near - ly dead.

Be - fore 'twas sad - dent to the
As au - tumn raid-drops hang like

A TEMPO.

AD LIBITUM.

care, Be - fore the hair was turn - ing, gray.
tears, On some fair flow'r that's near - ly dead.

D. C. AL SEGNO. 

ROYAL MARCH.

ADOLPH PFERDNER
Op. 45.

Allegro Animato.

Tempo di Marcia.

The first system of the score is for piano. It features a treble and bass staff. The treble staff begins with a *ff* dynamic and a *Grandioso.* marking. The music is in 2/4 time. The bass staff includes a *dim* marking and a *p* dynamic. Pedal points are indicated by 'Ped *' at the end of measures 3, 4, 5, 6, and 7.

The second system continues the piano part. It includes a *Con Spirito.* marking in the treble staff and a *marc.* marking in the bass staff. The dynamics *f* and *p* are used. Pedal points are indicated by 'Ped *' at the end of measures 8, 9, 10, 11, and 12.

The third system continues the piano part. It includes a *marc.* marking in the bass staff. The dynamics *p* and *f* are used. Pedal points are indicated by 'Ped *' at the end of measures 13, 14, 15, 16, and 17.

The fourth system continues the piano part. It includes a *Resoluto* marking in the bass staff. The dynamics *f*, *ff*, and *sf* are used. Pedal points are indicated by 'Ped *' at the end of measures 18, 19, 20, 21, 22, 23, and 24.

Elegante.

p poco-poco - crescendo *sf* *p*

Ped *

Ped *

Ped *

Ped *

Ped *

pp *p* crescendo

Ped *

Ped *

Ped *

Ped *

Ped *

crescendo *sf* *p*

Ped *

Ped *

Ped *

Ped *

Ped *

sf *sf* Con Spirito. marc.

Ped *

Ped *

Ped *

Ped *

Ped *

First system of musical notation for piano accompaniment. The right hand features chords and melodic lines, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *p* (piano). The word "march." is written above the right hand.

Second system of musical notation. The right hand continues with chords and melodic fragments. The left hand includes pedal markings: "Ped" followed by an asterisk, and "Ped*" repeated twice. The word "Resoluto" is written above the right hand, and *f* (forte) is indicated.

Third system of musical notation. The right hand has chords and melodic lines. The left hand includes pedal markings: "Ped" followed by an asterisk, and "Ped" followed by an asterisk. The word "Grandioso." is written above the right hand. Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano). The phrase "ben marcato il canto" is written above the right hand, followed by "et legato".

Fourth system of musical notation. The right hand features chords and melodic lines. The left hand includes pedal markings: "Ped" followed by an asterisk, and "Ped" followed by an asterisk. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando).

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment. Dynamics include *p* (piano) in the first and fourth measures. Pedal markings (Ped) with asterisks (*) are placed below the bass staff in measures 1, 2, 3, 4, and 5.

Second system of musical notation. The treble staff continues the melody. The bass staff has a more complex accompaniment with some rests. Dynamics include *f* (forte) in measure 1, *sf sf* (sforzando) in measure 3, and *p* (piano) in measure 4. An *Armonioso* marking is present in measure 4. An *8va* (octave) marking with a dashed line is above the treble staff in measure 4. Pedal markings (Ped) with asterisks (*) are placed below the bass staff in measures 1, 2, 3, 4, and 5.

Third system of musical notation. The treble staff features a more active melody. The bass staff continues with a steady accompaniment. Dynamics include *p* (piano) in measure 3 and measure 5. Pedal markings (Ped) with asterisks (*) are placed below the bass staff in measures 1, 2, 3, 4, 5, and 6.

Fourth system of musical notation. The treble staff has a melody with some sixteenth-note runs. The bass staff features a steady eighth-note accompaniment. Dynamics include *sf sf* (sforzando) in measure 1, *p* (piano) in measure 2, and *p* (piano) in measure 5. Pedal markings (Ped) with asterisks (*) are placed below the bass staff in measures 1, 2, 3, 4, 5, and 6.

p *p* *sf sf* *pp* *Espressivo*

Ped * Ped * Ped * Ped * Ped

sf *p* *sf* *p* *sf*

Ped * Ped * Ped * Ped *

p *Con Spirito.*

Ped * Ped *

marc. *f* *marc.*

p

Resoluto

Ped *

Ped*

Ped*

f

f

cres.

ff

Ped*

Ped *

Ped *

Ped *

Ped

*

Ped*

Ped *

Ped*

Ped *

sf con brio

ff

Ped

Ped

Ped *

Ped *

Ped*

Ped *

Ped *

Ped *

Ped *

Ped *

8va

8va

8va

ff

mol maestoso

sf

ff

ff

sf

sf

sf

Ped *

Ped *

Ped *

Ped *

Ped *

*

Ped *

Ped*

FADING.

WRITTEN AND COMPOSED BY

SALLIE C. MEASON.

Moderato.

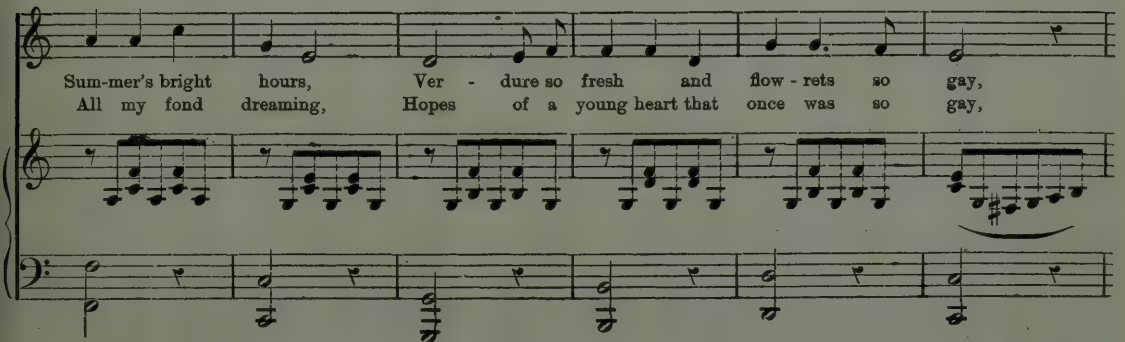


con espressione

1. Fa - - - ding, fa - - - ding,
2. Fa - - - ding, fa - - - ding,

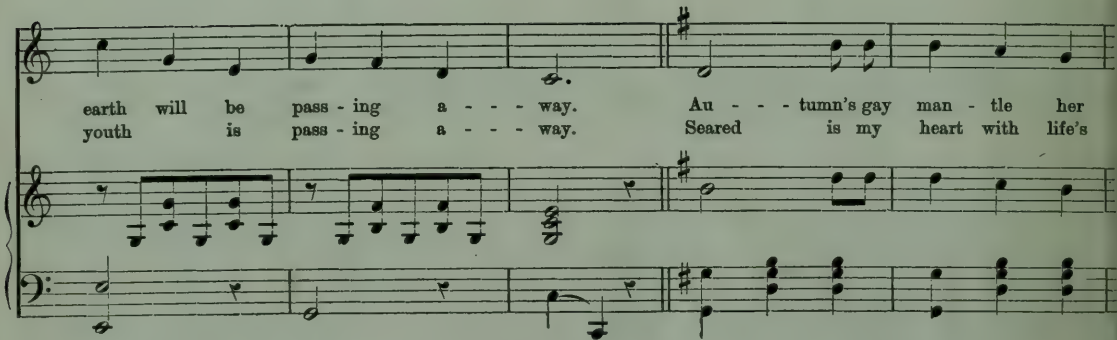
p

Sum-mer's bright hours, Ver - dure so fresh and flow - rets so gay,
All my fond dreaming, Hopes of a young heart that once was so gay,

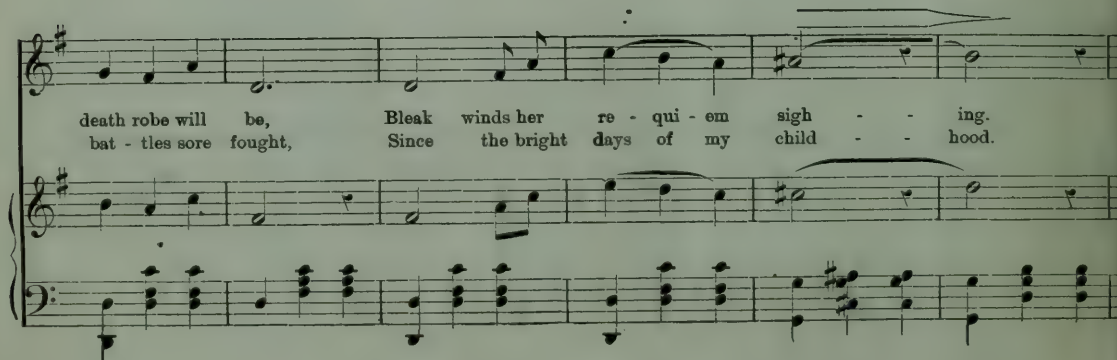




All her fair sun - shine, her sweet cool - ing show - ers, Soon from the
All that was bright in the dim Past faint gleam - ing, Fast with my



earth will be pass - ing a - - - way. Au - - - tumn's gay man - tle her
youth is pass - ing a - - - way. Seared is my heart with life's



death robe will be, Bleak winds her re - qui - em sigh - - - ing.
bat - tles sore fought, Since the bright days of my child - - - hood.

O - - ver the mead - ows each bush and tree, For Sum - - mer fair,
While all the joys I have ea - ger - ly sought, Lie dead like the

Sum - mer is dy - - - - - ing. O, may her fra - grance my
leaves in the wild - - - - - wood. Soon will mine eye - lids grown

heart ev - er cher - ish, When all her blos - soms have gone to de - cay.
hea - vy with weep - ing, Close on this earth with its life - blight - ing breath.

Beau - ties so rare can - not for - ev - er per - ish, Though for a sea - son they
Soon on the hill - side be qui - et - ly sleep - ing, Lulled to re - pose by the

do fade a - way.
husk - song of Death.

Soaring, soaring through Eden's fair bowers,
That beautiful realm on Eternity's shore,
My soul will inhale the sweet incense of flowers
And bask in the sunlight of love ever more:
Then may soft breezes waft back to this earth
Some faint and fair dream of Heaven,—
Tell to the loved ones the rapturous birth
Of a soul at rest with the forgiven.
Soaring, soaring on wings of the morning,
Through that bright realm on Eternity's shore,
My soul will awaken to bliss at the dawning
Of joys never-fading, and rest evermore.

VANITY.

Moderato.

Organ. *p*

SHERMAN & HYDE'S MUSICAL REVIEW.

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AUGUST, 1877.

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We take pleasure in introducing to the readers of the REVIEW, Mr. C. C. CLAY, who has recently purchased an interest in our house, and is now an equal partner in our firm, which will in future be styled, SHERMAN, HYDE & Co. Mr. Clay was formerly cashier of the Pacific Bank, of this city, and is a gentleman of large business experience, and commands an extensive capital. Our business has increased to such an extent as to make the presence of a third partner a necessity. Hoping this new arrangement will enable us to give our customers more attention,

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To the many patrons of the old firm, we extend greetings: and as our constant endeavor shall be to make their interests our own, we trust that a largely increased trade may be the result of their appreciation. We shall, as heretofore, make a specialty of the WEBER PIANOS, which have become so well-known in connection with this house as to make special mention of them unnecessary. The SHERMAN & HYDE PIANOS, which are so popular on account of their elegant cases, purity of tone, perfect action and reasonable price, will be manufactured for us under the new firm name (Sherman, Hyde & Co.), and will be found more desirable and satisfactory than any Pianos, of the price, now in the market. Each piano is accompanied by our own guarantee for ten years, so that no one need hesitate to purchase. We have recently secured the Pacific Coast Agency for the justly celebrated ESTEY ORGANS, and shall endeavor to supply the great demand for them, to the satisfaction of our many customers. Messrs. Estey & Co. are the recognized leaders in the manufacture of Reed Organs, having the largest Factory and employing the most skillful workmen of

any institution of this kind in the world. Being the original inventors and patentees of the most valuable improvements in Reed Instruments, they have attained a degree of perfection that cannot fail to be noticed when compared with other manufacturers. Churches, Schools, Lodges and Societies, will be favored with special rates on these organs, upon application to us. The PELoubET, PELTON & Co. STANDARD ORGAN will continue to fill the prominent position it has occupied in our house during the past six years. Through our efforts they have been placed in every city, town and hamlet on the Coast, and, as they give universal satisfaction, it is not surprising that we are frequently unable to supply the great demand for them. Our Wholesale Department of Small Instruments and Musical Goods, is one of the many important features of this house. It embraces all kinds of Musical Merchandise, in qualities to meet the demands of our wholesale trade. Importing all goods direct, enables us to offer them at prices that others cannot compete with. We take special pride in referring to the Sheet Music, Book and Music Publishing Department of our establishment, as the immense trade which they supply, is the result of long and careful selection of stock and attention to the wants of patrons. We hope to merit a continuance and increase of patronage from all the old customers, and to meet many new ones.

Respectfully,
SHERMAN, HYDE & CO.

CHANGE OF TEACHERS.

On the 17th ult., the resignation of Miss Ella A. Lamb, teacher of vocal music in the public schools, was presented to the Board of Education, and indefinite leave of absence was granted her, as a deserved compliment. Miss Lamb has made a brilliant record as a teacher during the past three years, and her resignation on account of ill-health, will be regretted by all interested in our schools. On the same evening, Miss Amelia I. Block was elected to fill the vacancy; a choice which is very creditable to the Board. Miss Block is well-known in musical circles, as a soprano vocalist of superior ability, and we confidently anticipate her success in the new vocation.

Seven music-teachers are employed in the public schools, viz., Messrs. Washington Elliot, principal; W. E. Price, and W. D. Murphy; Misses Marie Withrow, Hattie Summerfield, L. E. Ryder and Amelia I. Block. The unprecedented growth of our city has caused so large an increase in the number of schools and classes, that the music-teachers will now have from 75 to 80 classes each under their charge. We are glad to state that at no time has the interest in music in the public schools been so great as at present, and competent music-teachers receive most effective co-operation from the various principals and class-teachers of the schools with which they are connected.

TAMALPAIS ACADEMY.

One of our most delightful suburbs, San Rafael, is favored with a flourishing school, the Tamalpais Academy, established three years since, for both sexes. This school is very pleasantly situated, and is under the charge of Mrs. N. J. Ashton, Principal, who has been very successful as a teacher, and who has competent assistants for the several departments. Mrs. Ashton has recently added a Normal class, and will guarantee to qualify young ladies for positions as teachers in the public schools. Young people from this city or elsewhere can have board and every care and comfort in the house of the principal, on moderate terms. The unsurpassed climate and beautiful scenery of San Rafael, are proving a great attraction to our citizens, and no better location for an academy can be found in the State.

MRS. BURRAGE'S SCHOOL.

We are pleased to notice that Mrs. Aurelia Burrage has opened a school for young ladies, at 850 Van Ness Avenue, in this city. The term commences on the 1st inst., and thoroughly qualified assistants have been engaged. Two departments are included, one a school for girls, occupying the usual hours, and the other consisting of morning classes for young ladies. In addition to English branches, special attention will be paid to music, drawing and the languages. A reference to our advertising columns (page 26), will give further information. Mrs. Burrage has a fine reputation as an educator, and we trust her enterprise may meet with liberal patronage.

OUR EDITOR'S TABLE.

POEMS—PART 2.—By GEO. G. W. MORGAN. Under the foregoing title, a second volume of poems has been published by the author, who is a well-known resident of this city. Like the preceding volume, it is distinguished by vigorous expression and reformatory ideas. The author, very sensibly, adopts subjects of general interest and moral questions as his themes, and his views are at once progressive and practical. The following titles of some of his best efforts, will indicate the drift of the authors thought: Let us aid one another; Gratitude; Life's Experience; Consolation and Retribution; Centennial Ode. It is always gratifying to find poetic genius coupled with noble sentiments, and we hope this volume may meet an extensive sale.

From Oliver Ditson & Co. we have received "The Dust of a Rose," a fine song, by J. R. Fairlamb; "I can't sing for Gold," by McCarroll; and a nice concert song, "Little Jack Frost," by Mrs. Carleton. Their latest Instrumental issues are, "Out in the Green," by Giose; "Czar's March," by Walsh; and "Little Bells," by Koelling.

SHERMAN & HYDE'S MUSICAL REVIEW.

TEACHERS WANTED.

Miss M. J. White, Principal of a boarding and day school, in Chico, wishes to engage a competent lady teacher of vocal and instrumental music. The next term of the school commences September 2d. Ladies desiring such a position, will please address Miss White.

Prof. Gilbert Butler, Principal of the Institute at Healdsburg, desires to engage a qualified gentleman as teacher of German, Ancient Languages and Higher Mathematics, for the term commencing August 1st. Parties interested should address Prof. Butler immediately.

COMMUNICATIONS.

MISS LOWENTHAL'S CONCERT.

At Pacific Hall, on the 17th ult., Miss Rachael Lowenthal, a young lady of seventeen years, residing in this city, gave a concert, which was very well attended. Miss Lowenthal has been a pupil of Signor Bianchi, and her appearance on this occasion was very satisfactory to her friends and the public. With a pure, clear voice, mezzo-soprano in quality, she sings with feeling and in good taste. Her song, "The Wanderer," was encored with much enthusiasm, and no *debutante* could have desired a more hearty reception. We learn that Miss Lowenthal contemplates a visit to Germany, to complete her musical studies. Signor and Signora Bianchi sang a selection from *Trovatore* and one from *Masnadieri*, to general acceptance, and Mr. Bamberger's baritone solo, "My Angel," won a deserved encore. The instrumental numbers of the programme were unusually meritorious. Mr. Hugo L. Mansfeldt played "Tannhauser March," on the Weber Grand Piano, so brilliantly as to win ardent applause, and he responded with "Bonnie Doon," Messrs. Mansfeldt, Buch and Caspari gave two trios from Beethoven, for piano, cello and clarinet, and these gentlemen made other appearances with equal success. X.

AMOTAG'S SOCIAL.

Mirasole Hall was the scene of a very agreeable Invitation Social, on the 27th ult., given by the Amotags, an organization composed of the members of the Apollo Glee Society and their friends. The music furnished by Lunt was good, the dances varied and the management excellent. The Glee Society, under the direction of Prof. Washington Elliot, is in a flourishing condition.

SURPRISE PARTY.

On the 20th ult. a Surprise Party was given to Mrs. Pearlman, at her residence, 209 Turk Street, on the occasion of a visit of her two sisters from abroad. The arrangements were made by Mr. Thomas J. Duffy, and were very complete and satisfactory.

Several vocal and instrumental selections were given, followed by dancing and elegant refreshments, and the affair was a very enjoyable one to all present. X.

THE NEW OPERATIC STAR.

FROM MR. JENNING'S LONDON LETTER IN THE "WORLD."

As I wrote to you, lately, about the apparent decline of opera in England, it is only right that I should record the sudden and unexpected revival it has undergone at Her Majesty's Theatre, owing to the appearance of a new prima donna, a Hungarian, named Ethelka Gerster. She only sang last Tuesday night, for the first time, and already her fortune is made—lucky woman! She has jumped from obscurity to popularity and great wealth in less than a week. Scarcely anybody, except a few musicians who know everything, has heard a word about her, and when she came on the stage as "Amina" in *Somnambula*, she met with no "reception" whatever. It was a very different story before she got half through her evening's work. The audience at once recognized the fact that a great star had appeared, and twice more this week she had to repeat her performances, and it may safely be said that her voice is worth at least \$250,000 a year to her while it lasts. Who wouldn't be a prima donna? Mme. Gerster is luckier than any heiress of the day. The moment it was telegraphed over Europe that she had made a great success, engagements poured in upon her from Paris, St. Petersburg and Vienna, in which city she is to take up her *Repertoires* hitherto filled by Patti. All these arrangements have been made in less than three days. The romance writers never imagined a greater change in the affairs of a comparatively unknown woman.

A GREAT SINGER OF FORMER DAYS.

Rubini created an immense enthusiasm upon his appearance in 1831. The fascination of his voice was irresistible. Even his brother artists would linger at the wings while he was singing, loth to lose a single note.

He made his debut at the Theatre Romano, his native town, in a woman's part, when he was twelve years old. He was afterward engaged to play the violin in the theatre at Bergamo and sing in the choruses. A drama was about to be produced, into which a cavatina was to be introduced, but there was nobody to sing it. Rubini was mentioned, and a few shillings were offered him to undertake it. He accepted, and received great applause. Sometime afterward he was engaged as tenor at Pavia, at 36 shillings a month.

Sixteen years afterward he and his wife were offered an engagement of £6,000. But he always cherished that song which first brought him into public notice, and used to sing it when he was in the height of his rep-

utation. The compass of his voice was marvelous; he could begin on the high B flat without preparation, and hold on it for a considerable time.

At Milan the people flocked in crowds to hear this wonderful effect, and never failed to encore it. One night, raising his eyes to heaven, extending his arms, inflating his chest, and opening his mouth, he endeavored as usual to give forth the wonderful note. But B flat would not come. Greatly disconcerted, the tenor brought all the force of his splendid lungs into play and gave it forth with immense vigor. But he felt that he had in some way injured himself. He went through the performance, however, as brilliantly as ever. When it was over he sent for a surgeon, who very soon discovered that he had broken his collar bone—it had been unable to resist the tension of his lungs. "Can a man go on singing with a broken clavicle?" he inquired. "Certainly," replied the doctor; "and if you take care not to lift any weight, you will experience no disagreeable effects." And he did go on singing.—*Belgravia*.

The following poem, recited with pathetic feeling by Mr. Gus Williams, at the Bush Street Theatre, we insert by request. Its noble sentiment will appeal to all our readers.

Listen to the watermill, through the livelong day,
How the clicking of its wheels, wears the hours away;
Languidly the autumn winds stir th' greenwood leaves;
From th' fields the reaperssing, binding up the sheaves;
And a proverb haunts my mind, as a spell is cast—
The mill will never grind with the water that is past.

Autumn winds revive no more leaves that once are shed,
And the sickle cannot reap corn once gathered;
And the rippling stream flows on, tranquil, deep and still,

Never gliding back again to the watermill.
Truly speaks the proverb old with a meaning vast—
The mill will never grind with the water that is past.

Take the lesson to thyself, loving heart and true:
Golden years are fleeting by; youth is passing too;
Learn to make the most of life, lose no happy day,
Time will never bring thee back chances swept away;
Leave no tender word unsaid, love, while love shall last—
The mill will never grind with the water that is past.

Work, while yet the daylight shines, man of strength and will,
Never does the streamlet glide useless by the mill;
Wait not till to-morrow's sun beams upon thy way,
All that thou canst call thine own lies in thy to-day:

Power, intellect and health may not always last—
The mill will never grind with the water that is past.
Oh! the wasted hours of life that have drifted by:
Oh! the good that might have been, lost without a sigh!

Love that we once might have saved by a single word,
Thoughts conceived, but never penned, perishing unheard.
Take the proverb to thy heart, take and hold it fast—
The mill will never grind with the water that is past.

Oh! love thy God and fellow-man, thyself consider last;
For come it will, when thou must scan dark errors of the past;
And when the flight of life is o'er, and earth recedes from view,
And Heaven in all its glory shines 'midst the pure, the good, the true—

Then you'll see more clearly the proverb deep and vast;
The mill will never grind with the water that is past.

REMINISCENCES OF LONDON.

DEAR REVIEW:

Notice that Sullivan's songs are becoming very popular, but I fancy he has written rather carelessly of late, as if conscious that he need not give himself as much trouble as when he was less known; I have observed that his name attached goes a long way towards recommending a song. He was a student of the Royal Academy of Music, London, of which he is now one of the professors. In appearance he is rather short and stout, with black hair and whiskers and dark eyes; I believe his mother was Italian, which may account for the slightly Jewish cast of features. There is an air of humor and keen observation about him, in short, he is a very matter-of-fact looking gentleman, to have furnished the musical world with so many sentimental songs and ballads. He is much liked and not a little run after by those young ladies who admire his compositions. In oratorio, he has been rather unfortunate, the prevailing impression in England being, that all the music of that kind that could be produced has been written by Handel and Haydn, and that it is worse than useless for anyone to find a new path or make one, in *sacred* music; consequently, Sullivan has found public opinion barring the way to anything original in that branch of his art. I do not pretend to say that he has written as well as those Titans in art, but I do say, that his works are far too good to be neglected. I can but admire the care and perseverance with which, year after year, the "Messiah" and "Creation" are performed, but it seems to me that minor works might frequently be brought forward and amply repay all parties; it is as if astrologers persisted in looking at the moon and refused to admire the stars. I do not know Sullivan's "Light of the World," which is very highly spoken of, but have heard a very fine unaccompanied quartette from it. With the "Prodigal Son," I am pretty well acquainted, and the solos for the soprano, contralto, and bass, especially, seem to me, to be written in a truly devotional spirit, and if their radiance is not so glorious as that of some other works, it is not the less gratifying. Sullivan has also written one or two symphonies, which were received with much favor, and all regret that he did not do more in that line. One of his best, but least known songs, is a setting of Shakespeare's words, "Orpheus with his Lute," a very quaint but meritorious piece and, like the majority of his works, original and clever. A rather amusing thing about his name is, that the initials (Arthur Seymour Sullivan) form the name of an animal not usually considered very intellectual, but I believe the genial composer enjoys the joke as well as anyone.

Another writer whose songs are coming into favor, is Signor (Cavaliere) Ciro Pinsuti, who has furnished both amateurs and pro-

fessionals with some charming things, and his manner of teaching is as elegant as his compositions and his accompaniments. His opera "Il Mercante di Venezia," is founded on Shakespeare's play of the same name, and contains some very fine passages, one of which, Donna Gentil, has been sung by Mr. Santley with his usual success, several times. I have been thinking, lately, of one who was better known in his youth as pianist and composer in Germany, than in his native place, England, and that was Sir W. Sterndale Bennett, a small, slightly-built man, blessed with a really nervous temperament; he was very plain in appearance when I knew him, and in his youth he had been handsome. It has always been a favorite theory of mine that if a man has real talent he is sure to "make his mark." I do not believe in neglected geniuses wasting their "sweetness" on the "desert air," but most people laugh at me, and declare that it is necessary to have any amount of friends and influence to get on, especially in the musical profession. However, Bennett was a striking proof to the contrary, for when he went, as a boy, to the Royal Academy, he had neither patrons nor money, and was not a very studious boy, either, for he was known as "lazy young Bennett," and had to be brought in from some boyish game to play something at sight better than the old and experienced musicians could, who listened to him; and one hearing was enough to fix indelibly in one's mind and remembrance the exquisite charm of his touch. If there was any performance going on, he liked to listen, but if he knew he was wanted to play, they had to hunt all over the house for him. There is a story told of him, that when his oratorio, "The Woman of Samaria," had been performed before the Queen, she sent word that she wished to see him; he, knowing what the summons meant, drove home rapidly and had to be brought back to be knighted.

Professor G. A. Macfarren is now the Principal of the Royal Academy and probably no one could be better suited to the place than he; like Sir Sterndale, he has been a student and master of the institution, and, naturally takes an immense amount of interest in, and has a great love for it; and all believe that it will continue to flourish with renewed vigor under his guidance and protection. A thin, spare man, of medium height, he may be about fifty-five years old; a glance at his face in repose soon reveals to the close observer the painful fact that he is blind; but when talking, his face lights up so well that it is hardly noticeable. I could not rid myself of the impression, when he spoke to me, that he could see, he always turned so naturally towards the part from which the voice proceeded. I do not know how long he has been so afflicted, but his memory is so wonderfully cultivated as to excite the admiration of all who know him. He still teaches thorough-bass and is con-

sidered one of the best masters for that study; a former pupil of his told me, that in class, the students always used to play their compositions to him, and no matter what the length of them might be, after one hearing, he could say exactly where any mistake had been made; as, for instance, he might say, "Go back twelve bars and you will find consecutive fifths," and the pupil would have to count back to find them. Now, I consider that surprising, for I have heard enough of students compositions to know what rambling articles they are as a rule, and I have heard laughingly related, the various changes that would pass over his expressive countenance during the performance of some of these; first, the joyful expectation of hearing something *original*, then the shade of disappointment, and then the various degrees of anything but approval. Prof. Macfarren is, undoubtedly, the greatest living English composer; his oratorio, "St. John the Baptist," holds a high position in England, and his other contributions to classical music are numerous and valuable, particularly the latter, as composers are so easily lead aside from that rough and rugged path into the more flowery one of light and unclassical composition. Perhaps the latter "pays" better and those who are not apt to trouble themselves about their reputation a hundred years hence, doubtless prefer it.

The Old Philharmonic and one or two other societies owe their analytical programmes to the same busy brain, and Geo. Macfarren's elegance and poetry of thought and surprising erudition display themselves as admirably in his native tongue as in that language of the spheres, Music. He is one of three brothers. John, like himself, is blind, and Walter, has also written some very delightful pieces.

A very genial gentleman is the well-known song-writer, Signor Arditi; he usually gives a concert once a year in London, and one I attended at the Hanover Square Rooms, was a very grand and enjoyable affair; among the performers was Mlle. Arditi, his daughter, who played very charmingly, among other things, that absurd little *morceau* by Gounod, the "Funeral March of a Marionette."

About a year ago, at an old Philharmonic concert I heard Mme. Boddia-Pyne sing; it was seven years since she last sung in public, and one could still hear what a great artist she had been, for the method and style were there, but the voice was not. While her reception was all she could wish, there was a general feeling of sorrow that she should have been tempted from her retirement. Her voice was a remarkably true soprano but she now sings as a contralto, and a young friend, who was with me that evening, and who possesses a very fine voice of the latter quality, asked me what I supposed her's would be when she was Mme. Boddia's age? As it seemed to be the rule for voices to descend with time, she presumed she would develop into a bass; but the question was too much for me and I have not answered it yet.

Yours, truly,

LITA FARRAR.

San Francisco, July, 1877.

SHERMAN & HYDE'S MUSICAL REVIEW.

MUSICAL ITEMS.

—"Don't make a noise,"
—"Don't make a noise," Schottische.
—"Don't make a noise," Schottische, by Meder.

—"Don't make a noise," Schottische, by Meder. Price 35 cents.

—"Robbie and I," is one of the best songs out.

—Send for "All Aboard" Galop, by Pratt, it is first-class.

—Buy the "Golden Gate" Lancers. It is the latest and best.

—Attempts are at the present being made to induce Herr Wagner to visit America.

—Theodore Wachtel and Rokitsansky are engaged at Her Majesty's Theatre, London.

—"Fanchon" Polka, by Widmer, with a fine Picture of Miss Katie Mayhew, is just issued.

—"Yes my Darling, ever kind," has become as widely known as the song to which it is a response.

—Mario, is now a rosy-faced, white-haired, rather stoutish old gentleman, merry and good-natured.

—Old Bull has given \$2000 towards the Norse Settlers Monument, to be erected at a cost of \$14,000.

Wagner's "Lohengrin" has been produced at Turin, and Campanini barely saved it from a failure.

—For sweet, flowing melody, beautiful words and great demand, few songs equal "Come Once Again," by Weeks.

—Miss Clara Louise Kellogg has taken to literature. She has given a contribution to one of the forthcoming magazines.

—Offenbach has been offered the management of the Opera Comique of Vienna, and it is possible that he may accept.

—Cincinnati is to have a \$30,000 organ, and Hook and Hastings are to build it. It will be the fourth largest in the world.

—Lamperti predicts for Maria Van Zandt, daughter of Mme. Jenny Van Zandt, a brilliant future. She is studying at Milan.

—Essipoff thinks the musical sharps of Boston ought to go to Chopin—they couldn't even show Pan the right end of his pipes.

—Mr. J. Graff, the tenor, has just returned from Europe to fulfil an engagement with the Kellogg English Opera Company.

—"Little Birdie, sing and cheer me," by Lilian, as sung by Beaumont Read of Emerson's Minstrels, is just "too lovely."

—The Handel Festival at the Crystal Palace in June, had a chorus of four thousand voices, and an orchestra of two hundred.

—The N. Y. *Dramatic News* pronounces the past season to be one of the greatest general disaster to managers ever known in America.

—Wagner recently told M. D. Conway that if ever he came to the United States it would be to make his home here. He thinks seriously of it.

—"Tis but of you I dream," and "Found thee but too late," are the two latest gems from the pen of the popular composer, Mr. Stephen C. Massett.

—Handel ate enormously, and when he dined at a tavern, always ordered dinner for three. On being told that all would be ready as soon as the company should arrive, he would exclaim: "Don bring up de dinner prestissimo. I am de company!"

—A troupe of children are going about Germany, playing "Crispino e la Comare."

—Verdi has presented the Conservatory of Music at Naples with the MSS. of the only Quartette for string instruments he has ever written.

—Mdle. Ethelka Gerster has been engaged for the whole season of five months by Signor Ferri, the Intendant of the Imperial Opera of Russia.

—"Turning Gray," published in this number is one of the sweetest ballads of the day. It will be sung when "The buoyant step of youth has gone."

—Henry Cramer, well known as a writer of fashionable drawing-room music for the piano, died at Frankfort-on-Main, on the 30th of May, at the age of fifty-nine.

—M. Mierszowski's second debut at the Paris Grand Opera House has been very successful. This young tenor has a lovely voice. He sang "Raoul," in "Les Huguenots."

—The opening for an Academy of scientific cultivation of music at (Alcutta is a fact worthy of notice. Eight professors will impart instruction, both theoretical and practical.

—Queen Victoria presented to Anton Rubinstein, before his departure from England, two magnificent china vases, as a souvenir of his recent performances at Windsor Castle.

—Italian opera has been a bad failure in New York City this winter, both under Strakosch, and Albites and Palmieri. The latter gentlemen are said to be unusually heavy losers.

—"When my Ship comes in" has already become the most popular Schottische ever published on this Coast, the sale surpassing even the celebrated "Pretty as a Picture," by Georges.

—M. Capoul, the French tenor, asked the agent of Maurice Grau \$5,000 a month, guaranteed for five months, for a season in America. The terms were considered too lofty, and were declined.

—Master John Rhodes, a Philadelphia boy of eleven years, is a new child wonder as a musician. He has had but three years tuition, and his friends propose to send him to Leipzig for a musical education.

—Morning performances of operas proved so successful during the last summer season in London, and also during the autumn season of Mr. Carl Rosa, that Mr. Mapleson has wisely determined to try again.

—Miss Pattie Laverne, one of the most comic opera prima donnas in London, is expected in America in the fall, with a strong company of artists. Geo. Honey is named for her leading buffo, and Mme. Selina Dolaro in support.

—"Elijah" has been given by the Dublin Musical Society, Mr. Santley singing the part of the Prophet with all his own impressive dignity, refined elocution, and musical perfection. The chorus and the band were alike worthy of the work.

A new opera entitled, "La Bravo" was brought out at the Theatre-Lyrique of Paris, with moderate success. It is a first dramatic work of a young composer, M. Salvayre, who seems to have founded his style upon Meyerbeer, Verdi, and Gounod.

—Wagner said a very neat thing in London to a well meaning chorus which serenaded him with selections (with variations) from "Tannhauser." Said he: "You flatter me, gentlemen, by finding in my music more than I remember writing."

—The best operatic success we know of in America this season is that of the German opera. The curiosity of the public to hear Wagner's operas, the quality of the company and orchestra, together with good management, all conspired to give it unusual success.

—Mr. Henri Laurent, one of the popular tenors of the Alice Oates Opera Bouffe Troupe for several seasons, will assume the roles of the principal tenor on the re-organization of the company, the coming fall and winter, under the management of Robert Miles, of Cincinnati.

—The Milwaukee *Commercial Times* says: The American girl who reads Emerson and discusses Wagner and Chopin, and generals lunch parties and Saturday morning clubs with each betwitching grace, too often, unfortunately, shuts her books and piano when she turns over the new leaf of matrimony.

—The Madrid journal *El Tiempo* announces the enthusiasm occasioned in that city by the celebrated French pianist, Francis Plauté, and the young Belgian violoncellist, M. Servais. The King of Spain was present at two concerts, and after the second created M. Plauté a Commander of the Order of Charles III., and M. Servais a Chevalier of the same order.

—Signor Vianesi, the conductor of the Royal Italian Opera, Covent Garden, was ten years back decorated by the King of Italy with the order of S. S. Maurice and Lazare. The many friends and admirers of Signor Vianesi will be glad to learn that King Victor Emmanuel has created him a Knight of the Crown of Italy—a distinction rarely conferred.

—John Weiss is reported as saying, in a lecture on "Music," at Boston, that "the earthquake widens in concentric circles till the earth's bosom swallows its own shudder, and ten thousand hard-strings snap at the touch of its ruthless power." It must be worth two dollars to hear what John says when he slips down on a banana skin.—*Cincinnati Saturday Night*.

—M. Gounod has resumed his labors upon an opera which was sketched out and begun before "Cinq-Mars" was even thought of. The libretto is the work of his two latest collaborators, MM. Poisson and Gallet. "Cinq-Mars," by the way, has been an almost unprecedented pecuniary success; 171,560 francs being the sum the treasury of the Opera-Comique is said to have netted.

—Maurice Strakosch sailed for Europe in the steamer *Germanic*, to perfect arrangements for a European tour, which will be undertaken during the year, by Miss Emma C. Thursby, one of our choir and concert singers. It is not improbable that during his absence the *maestro* will also secure the services of Mlle. Patti. It is understood that certain New York capitalists will assume the amount of forfeit incurred by reason of the non-fulfilment of her engagement in Paris. (So, at least, the *Herald* says.)

—It is said that a competition of bell-ringers is to be held at a town in Holland. One of the prompters, who has invented an improved carillon, proposes to perform on the bells of the parish church a scene from "Les Huguenots," and several equally ambitious pieces. The correspondent of the paper which gives this intelligence remarks, that some of the Dutch "carilloneurs" are really virtuosi in their art, and that he remembers to have heard at Haarlem a carillonneur play some of Bach's fugues, and improvise upon his carillon with all the dexterity and ease one is accustomed to in an organ performance.

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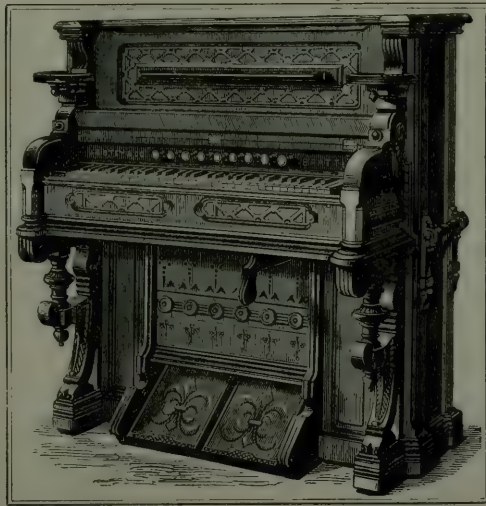
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Nella Waltz...Wyman.
Queen of the Cottage...Butterfield.
Sing to me Softly, dear Sister...Eastburn.
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Quartet...Clarke.
God Bless our Home—
Duet and Chorus...Gorham.
Angel Sisters Glee...Palmer.
Duet and Chorus...Palmer.
Building on the Sand—Quartet...Mason.
Good Night—Quartet...Perkins.
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Baby Blue Eyes...Kinkel.
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VOL. 4.—No. 9.

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announcement like the village musician's pupil at the double hand. And now his publisher, Künzel, treated the eighteen years and a half old composer as respectfully as if he had been a musical director. "This too!" cried Abt, "and now for a song." "But what kind of a song." However, it has now entirely disappeared from the memory of the composer like his country dances, and "the Epheuran-ken" which he dedicated to the city choir of Leipzig. Under this device, "Be pleased to observe," notice was called to the publisher in giant letters, but "the Epheuran-ken" (Joy Branches) were not so low as the country dances. They cost ten groschen. Soon thereafter the song came out also, and it chanced when it was announced, Breitkopf and Hartel simultaneously advertised their piano forte abridgement of Lortzing's comic opera "Czar and Zimmerman." Abt looked joyfully on this newly arising opera composer. To be near him was his most ardent wish. This wish was accomplished in Haring's Restaurant, on Hain street, so much frequented in those days where, before the opening of the theatrical representation, actors, singers, authors and composers would assemble. Amongst this group might be frequently seen also the poet and romance writer, Karl Herloszsohn, who at that time edited "The Comet." The good "Hadschi," as Herloszsohn was jestingly called by his friends, had no presentiment that the modest young man sitting in the corner by a jug of beer, would in a few years set to music one of his songs which was destined to create so great a sensation, and to become a song of the people.

At this time, music and the theatre were the red thread that ran through life. Even the literary world of Leipzig scarcely knew any other interest. Friendly and peaceable sat authors and composers together during the summer at Kintschy's, in Rosenthal, the romance near the novel, the romantic story near the comic opera, the politician near the critic, all in cozy harmony playing domino and chattering, whilst cheerfulness bubbled up and enjoyment overflowed in the circle. So it was in the Café National, at the market, where at noon, from one to two o'clock, young book-sellers crowded together and drank coffee. So it was at Gill's "in the tunnel," where, in the evening hours, the song composer Karl Zöllner, appeared at his family table, whilst during the summer months, at the long table by the entrance, sat strange actors, seeking employment, who came dressed mostly in quaint clothes, and who were distinguished mainly by their large seal rings and their singed locks. It was a merry little artist world, and Abt moved in the midst of it. He had brought it under the direction of the Philharmonic Union, founded by a certain Patzold, formerly of the Thomas School. Most of the members were students of this school. Thus did Abt's days pass on till he married in 1841. Now it became necessary for him to seek a settled situation, which apparently he found in Zurich, where at that

time, Frau Charlotte Buch—Pfeiffer conducted the theatre. The young bridegroom was to come in to bread and office on her stage, as manager of the orchestra, on the first of October. With his little young wife, a heart full of love and slumbering songs, he took the journey to Zurich, little burdened by other things.

With ardor and good will, he threw himself into his new office, but his activity was too quickly extinguished, for the manager found herself obliged to close the theatre the following May. Then there came a great general pause for the musical director, which, as luck would have it, was filled by an aged Englishman who craved musical instruction from Abt. John Bull wished to learn to sing with power. He thought much helps much and requested his teacher to devote daily three hours to him—fee, one florin an hour. Abt agreed to this proposition, which was the means of lifting a great burden from his mind, and now leaving behind him the seven months of torment at the theatre, he spent happily with his wife the first glorious spring in beautiful Switzerland. His happy frame of mind was yet increased by the presence of the then already celebrated song composer, Kuchel, who was tarrying in Zurich on a visit. Like him to create in the world of song, was the wish of the happy young husband, who, like Father Haydn, always chose the early morning hours for meditation and composition. And so he created seven songs, of which he borrowed the text from Herloszsohn's "Book of Love." The poems fitting the songs bore, as superscription, the names of Agatha, Irene, Pauline Adelheid and Agnes. In a real hour of consecration on the 14th of May, (a little more than twenty-five years ago,*) Abt composed the song bearing the superscription of Agatha, whose opening stanza begins with the words "When the swallows homeward fly." He himself yielded no preference to it, but where is the poetical creator who can say, "Here is the best that I have created." That on which he lays the least value meets with greater appreciation on the part of the public than any of his other productions, and this has shown itself to be peculiarly the case with composers. Amongst other instances, see that of Lortzing's Czar song "Once I played with Sceptre, Crown and Stars." In the general rehearsal, before the first representation in Leipzig, it was passed over, and even now, we may read in the part for the first violin which then lay on the music desk of the concert master David, the words "left out" written in red pencil. The judge then presiding was entirely satisfied with this decision. He thought the song "too soft, too sentimental" for the rough Czar. It only hindered the action of the piece. It was not till the singer Ziesche had created such an extraordinary furor with this song in Berlin, that persons began to prick up their ears to its merits, and it was only after many

demonstrations that the star baritone Scharff, who took the character of the Czar on the Leipzig stage, was later permitted to execute this song. The result is world famed.

The following autumn, the singer Fraulein Agatha Reuss, who was engaged by the Zurich theatre, begged a song of Abt to bring out there. In looking over his MSS. she selected, without delay, the song bearing her forename, Agatha. The song which was admirably executed, pleased the audience, and later it was sung by a friend of the composer, named Langeloth, now living at Mannheim. However, only superficial songs are appropriate for public singing; songs which leave nothing for the hearers to admire, but flatteringly minister to their search of enjoyment. Good songs, full of deep interior feeling should be reserved for private rendition for the home circle. Sung in wide spaces, often to unhal-lowed ears, the fragrance of the consecration will be stolen from them as from a lyrical poem full of tender emotion. Only the isolated mind, only the family circle of similarly attuned souls has the necessary sensibility for these.

Agatha Reuss, later married Gandelius, and died several years ago at Altona. Her name is always mentioned with honor by Abt, for she was the first singer of his Swallow Song. This feeling of honor lies deep in the soul of every artist. The composer thinks of those who first breathe life into his creations, like the man who in later years thinks gladly of his first love.

Poets and composers in the first joyous time of youth take every little success for a victory, and grow bolder in their hopes and wishes. Now a publisher must be found for the seven songs—a renowned publisher, a music dealer of name. The composer sent them first to Friedrich Hofmeister, at Leipzig. They were sent back. The MS. traveled to Schott, at Mayence—returned. Abt thought "traveling is the delight of the miller, why not of a manuscript of songs." For the MS. properly tied up, again went forth in the world. At least half a dozen letters went forth questioning. Persons read the signature "Abt." "Who is he then?" The receivers knew Burgers Abt, of Saint Gallen, but they never heard a syllable about Abt, of Zurich. Thus wandered the seven songs through Germany. Persons fled from them as from the seven capital sins. The swallows again flew homeward. Nowhere else could they find a place, while the composer had no name.

Then the poor sound poet often brooded in a sort of melancholy stupefaction, till finally Gopel, in Stuttgart, accepted his songs and published them in a collection called "The Orpheon," and thus was the swallow song first published; but because it was not published separately, it went three years unnoticed before it began to make itself a career, and then it went with giant steps through the world.

The celebrated singer, Marra, ordered a stage-piece (Angela) to be written for herself,

* This article appeared in "Die Gartenlaube," of May, 1867.—TRANSLATOR.

in which she introduced the Swallow Song, and a few years later the Viennese Court Opera singer, Tietjen, whilst fulfilling an engagement in London, told Abt—who was then visiting the city on the Thames—that the Swallow Song was the first which she had sung at the beginning of her studies. It was then the stereotyped song of harp maidens—it resounded on the pianos, in the saloons, as well as on the hurdy-gurdies, and it was echoed by all the traveling choirs at fairs.

The writer of these lines remembers yet the moment when, during an Easter Mass, in Hain St. Leipsic, the melody of this song was played by the Mass musicians, and, indeed, close to the house where the poet lived.* The good Herlosoohn sought two groschen pieces in his waistcoat pocket and joyfully put them in the subscription plate of the money-collecting clarinet player. The song was repeated in the street chapel out of gratitude, and a melancholy expression stole over the poet's brow. He thought, perhaps, of the lonely night hours when he wrote down these words in memory of a beloved being. These words, clothed in music, now travel around the globe. This song ranks in success with the famous "Mallorborough sin va-t-en-guerre," which has penetrated even to the Seraglio, and there executed on the hurdy-gurdy delighted the Odaliskaw. In its world travel, it reminds us of Weber's "We weave for thee a crown of youth;" which has penetrated to the forest of South America, and as Lichtenstein, when traveling amongst the Hotentots at the beginning of this century, was surprised by hearing George Nagelli's "Enjoy Life," so might he now be surprised by hearing Abt's Swallow song, in the interiors of Russia and Sweden, and even in California and Australia. By this song, Germans recognize each other, and they strike it up in remembrance of the Fatherland.

"Standest thou in a foreign land,
Lonely and forsaken?
Only sing a German song
And thou art near to home."

The later course of the composer is well known. He became Court Chapel Master in Brannschweig, and conducted in 1865, with other kindred spirits, the great singing festival at Dresden.

In concluding this sketch, let me add how often, how gladly and how joyfully his other songs have been sung by individuals and by singing Unions, for instance, amongst many others: "If I love thee, ask the stars;" "Stay with me;" "In the eye there lies the heart;" "On the Neckar on the Rhine," etc. Whilst writing these last words, the famous tenor, Theodore Wachtel, now filling an engagement at the Court Theatre, of Dresden, has come in and tells me that he has sung Abt's song "O thou, my darling child," six hundred and seventy-eight times, in operatic performances. Several experiences have been related to me by other singers, both male and female, who, with like devotion, swear allegiance to Abt's music and greet with joy every new song coming from him.

* Herlosoohn wrote the words "Agatha."

CLIPS AND CHIPS.

From the lowest depth there is a path to the loftiest height.

It's easy finding reasons why other folks should be patient.

We hand folks over to God's mercy, and show none ourselves.

He that is not open to conviction is not qualified for discussion.

Men's muscles move better when their souls are making merry music.

The higher a man's roosts the more fun it gives the devil to tumble him off.

The most healthful dessert which can be placed on the table is a baked apple.

The value of a man's education cannot be estimated by the price he paid for it.

To be patient and thorough in all that one does, is to compel success in any calling.

Some people cannot drive to happiness with four horses, and others can reach the goal on foot.

In correcting children, we should appeal to the intellect before restoring to the other extreme.

A raw, mellow apple is digested in an hour and a half, whilst boiled cabbage requires five hours.

The best prayers are those which you try to answer yourself, after you have uttered them.

Heaven is not locality, except that every point of space is heaven where God's will is the law of life.

Success never did, nor never will come to that young man who knows everything—in his own opinion.

A St. Louis grocer has even adulterated his orthography. He announces, "Bestt and Cheapest Buttr."

Dr. Adam Clark said pithily, "Strong drink is not only the devil's way into man, but man's way to the devil."

An architect says that it looks dangerously easy for an amateur to build himself a house from picturesque designs.

There is no rest for the rag-bag. No sooner is it done furnishing kite-tails than in comes the boy with a stubbed toe.

Why will any man spend two minutes trying to pry up a carpet tack when one blow from a crowbar would drive it clear into the cellar?

The most conspicuous idiots of the present day, are the young men whose collars are buttoned on at the waist and end at the ears.

Do you want to know the man against whom you have the most reason to guard yourself? Your looking glass will give you a fair likeness of the face.

There are four good mothers who have four bad daughters: Truth hath hatred; prosperity hath pride; security hath peril, and familiarity hath contempt.

Americans formerly went abroad to live in order to reduce expenses. Now it costs more to live in Europe than in America, especially in the larger cities.

It is told of a Philadelphia youth, that his plea in defence of a suit for a breach of promise of marriage was that contracts made on Sunday are not binding.

Republican Iowa is digging deep and is building strong. She has 9,225 school houses, 10,872 school teachers and 505,381 children attending school, while of her entire population over sixteen years of age, only 168 cannot read.

"My wife," said a critic, "is the most even-tempered person in the world—she's always mad."

What exploration has accomplished in Africa may be judged by a single fact. In 1850 the area of cultivated land in Egypt was 2,000,000 acres; in 1874 it was 5,000,000.

A London doctor has discovered that you may cure the toothache by dissolving half a drachm of bicarbonate of soda in an ounce of water and holding the solution in your mouth.

A landlady in a first-rate boarding house up town finds it necessary to post up the following notice, which leaves a margin for meditation: "Don't fool with the girls while they are lighting the coal oil lamps!"

Tyndall's first professional act after his marriage was to write an article recommending the adoption of glass rockers for the cradles. He attributes the prevalence of gout among infants to the loss of electricity.

The Great Salt Lake of Utah has been steadily rising for the past fifteen years, and the people are afraid that it will submerge all the low-lands and swallow up the Hot Springs Lake. Thousands of acres have already been rendered useless.

Falseness flies as swift as the wind, and Truth creeps behind her at a snail's pace. But Falseness makes so many twistings and turnings, that Truth, keeping steadily on, looking neither to the right nor the left, overtakes her before long.

No trait of character is more valuable than good temper. Home can never be made happy without it. It is like flowers springing up in our pathway and cheering us. Kind words and looks are the outward signs; patience and forbearance the sentinels within.

At a recent meeting of city physicians in New Orleans it was decided that the use of carbolic acid "disinfectant," had failed to arrest small-pox, scarlet fever, and yellow fever, and that it had in some instances proved injurious to residents of the disinfected districts.

The story is told that a sexton of one of the most fashionable churches on Fifth avenue, New York, caught several irreligious young people on a recent Sunday evening dancing in the vestibule of the church to the tune of "Come ye disconsolate," which was being sung by the choir.

To give brilliancy to the eyes, shut them at night, and open them in the morning; let the mind be constantly intent on the acquisition of human knowledge, or the exercise of benevolent feelings. This will scarcely ever fail to impart to the eyes an intelligent and amiable expression.

Thirteen years ago a man was driven out of town for an offence which he did not commit. News now comes that he settled in Chicago and studied law, and is now a prominent lawyer there. Thus we see how an unjust accusation may blast and ruin a man's whole career.—*Norwich Bulletin.*

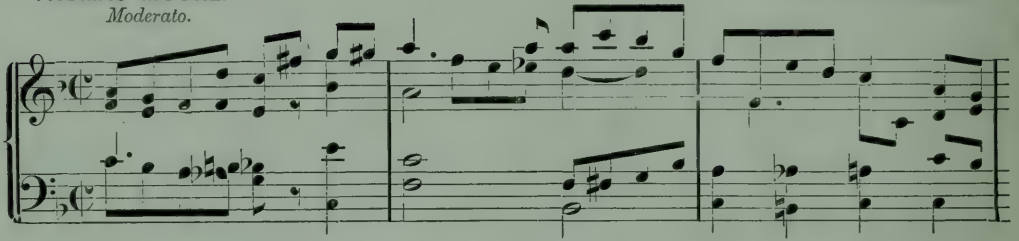
It is stated that Mr. A. T. Stewart inherited his business talent from his mother, who followed him to New York, opened a furniture store, and carried on the business for many years with marked success, but finally, at the earnest solicitation of her son, gave up the store and went to live with him, continuing to reside in his house until her death.

Dr. Johnson was observed by a musical friend of his to be extremely inattentive at a concert whilst a celebrated solo player was running up the divisions and sub-divisions of notes upon his violin. His friend, to induce him to take greater notice of what was going on, told him the performance was very difficult. "Difficult, sir," replied the Doctor, "I wish it were impossible."

I LOVE BUT THEE.

Words by
THOMAS MOORE.
Moderato.

Music by
C. C. FALLENIOUS.



1. If af - ter all you still will doubt and fear me And think this
 2. eyes, where light is ev - er play - ing, Where love in
 3. brow, where In - nocence re - po - ses, As pure as

The first system of the song features a vocal melody line with three verses of lyrics. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple eighth-note bass line. The music is in common time and one flat.

heart to oth - er loves will stray, If I must swear then love - ly doubter
 depth of shadow holds his throne, And by those lips, which give whate'er thou'rt
 moon - light sleeping up - on snow, And by that cheek, whose fleeting blush dis -

The second system continues the vocal melody and piano accompaniment. The lyrics are aligned with the notes of the melody. The piano accompaniment remains consistent with the first system.

*p**cres.**v*

hear me; By ev-'ry dream I have when thou'rt away, By ev-'ry
 say - ing, Or grave, or gay, a mu - sic of its own, A mu - sic
 clo - ses A hue too bright to bless this world below, And on - ly

*con molto espress.**p*

throb I feel when thou art near me, I love but thee, I love but
 far be-yond all minstrel's play - ing, I love but thee, I love but
 fit to dwell on Eden's ros - es, I love but thee, I love but

1st. & 2d. time.

3d. time.

thee.
 thee. 2 By those dark
 3 By that fair
 thee.

I LOVE BUT THEE.

Respectfully dedicated to Mr. SCHAVEITZER, San Francisco.

Echoes from the Glen.

WALTZ.

EUGENIA A. WHEELER

Introduction.

Musical notation for the Introduction, 3/4 time. The piece begins with a *ff* (fortissimo) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamics shift to *p* (piano) and then *diminuendo* towards the end of the section.

Waltz.

Musical notation for the first system of the Waltz, 3/4 time. It begins with a *p* (piano) dynamic. The melody in the right hand consists of eighth notes with accents, and the left hand has a simple accompaniment of eighth notes.

Musical notation for the second system of the Waltz, 3/4 time. The melody continues with eighth notes and accents in the right hand, and a consistent accompaniment in the left hand.

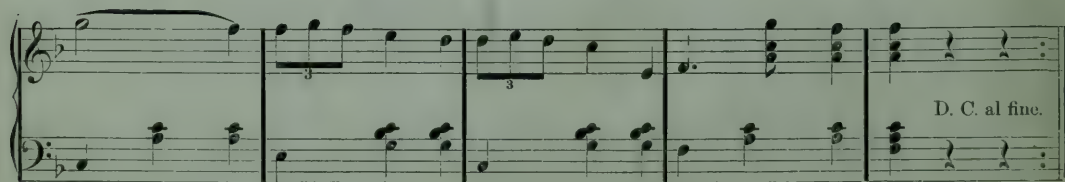
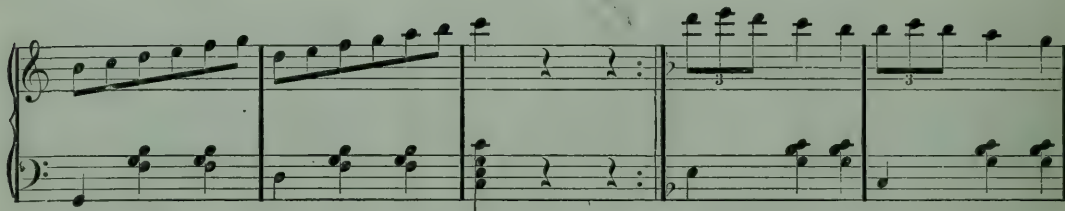
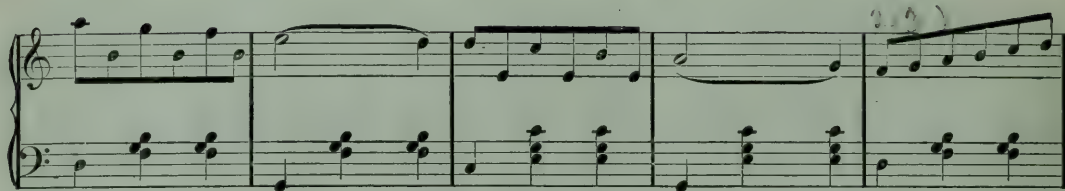
Musical notation for the third system of the Waltz, 3/4 time. The piece concludes with a *Fine.* marking. The melody in the right hand ends with a final accented eighth note, and the left hand provides a concluding accompaniment.

8va

f

8va

8va



MY SWEETHEART WHEN A BOY.

Words by FREDERICK ENOCH.

Arranged and Sung by W. H. TILLA.

The Celebrated Tenor.

Symphony.

PIANO.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains four measures of music, primarily using quarter and eighth notes with some slurs. The left staff is in bass clef with the same key signature and time signature. It contains four measures of music, featuring a steady eighth-note accompaniment in the first two measures and a more active eighth-note pattern in the last two measures.

The second system features a vocal melody on a single staff in treble clef and piano accompaniment on two staves. The key signature remains two flats and the time signature is common time. The vocal line has four measures with lyrics: "1. Tho' man - y gen - tle hearts I've known, and man-y a pret - ty". The piano accompaniment consists of two staves. The right staff continues the melody from the vocal line, while the left staff provides a steady eighth-note accompaniment.

face, Where love sat gai - ly on his throne, In beau - ty and in

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat major).

grace, Yet nev - er was my heart en-thrall'd, With such en - chant - ing

The second system of the musical score. The vocal line continues with a half note followed by eighth notes. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The key signature remains B-flat major.

joy, As by the dar-ling whom I call'd, My sweet-heart when a

The third system of the musical score. The vocal line has a half note followed by quarter notes. The piano accompaniment features a dense texture with many chords in the right hand and a simple bass line. The key signature remains B-flat major.

boy; My sweet-heart when a boy.

The fourth system of the musical score. The vocal line concludes with a half note. The piano accompaniment features a final flourish in the right hand and a simple bass line. The key signature remains B-flat major.

8va Lecc. 2. I hung up - on her

light - est word, My ve - ry joys were fears, And

flut - ter'd, tim - id, as a bird, When sun - shine first ap -

pears, I nev - er thought my heart could rove, Life

then had no al - loy, With such a truth I

seemed to love, My sweet-heart when a boy; My sweet-heart when a

boy.

8va Loco. Aria.

3. And yet the dream has pass'd a - way. Tho' like it liv'd, it

Marcato con Espressione. *mf*

pass'd. Each mo - ment was too light to stay, But spark - led to the

mf Colla Voce.

last, tempo. Still on my heart the beams re - main, In gay un - cloud - ed

joy, When I re - mem - ber her a - gain, My sweet-heart when a

Molto Cres.

boy; rall. My sweet - heart when a boy.

WHEN HE IS ABSENT, I'M ALONE!

SONG AND CHORUS.

Words by HENRY MAIBEN.

Music by JOSEPH J. DAYNES.



1. I'm ver - y sad in - deed to-night, My lone - li-ness de-jects me
 2. When he was here I grieved him much, My hand - I'd scarcely let him
 3. What makes me al - ways serve him so? I can - not tell,—I do not
 4. I hear his voice—he has returned, No long - er shall his love be

quite, touch; Though I'm sur - round - ed with kind guests, All
 know. And when he dared of love to speak, I
 spurned; For I love him with all my heart, 'Tis
 He comes this way—He looks for me— He

full of fun and friend-ly jests; For there is one whose
bade him leave, - 'Twas but a freak; Yet he is gone, - I
death for me from him to part, Oh! if he would come
love me still, I plain-ly see - I catch his eye - no

voice I miss, One whom I plague, but nev-er kiss; When
know not where - Per - haps he thinks, I do not care; But
back a - gain, I nev-er more would cause him pain; My
tongue could tell, To me, more sure-ly, "All is well;" My

he is absent, I'm a - lone . . . This fact, I'm now constrain'd to own.
if the truth he on-ly knew. . . 'Twould make him happy, and me too.
past unkindness to re - dress, . . My love for him I would con-fess.
sad - ness now is chang'd to bliss, . . I'll greet him with a lov - ing kiss.

CHORUS.

SOPRANO.

1st, 2d, & 3d. VERSES. For he is life and joy to me, Without him earth would empty be . . But oh, I
 LAST VERSE. For he is life and joy to me, Without him earth would empty be . . To him my

ALTO.

TENOR.

1st, 2d, & 3d. VERSES. For he is life and joy to me, Without him earth would empty be,
 LAST VERSE. For he is life and joy to me, Without him earth would empty be,

BASS.

am so much a - fraid, With his fond heart too long I've play'd.
 love I'll now con - fess And thus se - cure our hap - pi - ness.

But oh, I am so much a - fraid, With his fond heart too long I've play'd.
 To him my love, I'll now con - fess, And thus se - cure. our hap - pi - ness.

FERVENT SOULS.



Allegrett

Organ.

First system of musical notation. Treble clef, key of D major (F#), 3/4 time. Fingerings: 1, 3 2 1, 4 3, 5. The bass line consists of whole notes: D2, F#2, A2, B2, D3.

Second system of musical notation. Treble clef, key of D major (F#), 3/4 time. Fingerings: 4 1, 5 3, 5 3. The bass line consists of whole notes: D2, F#2, A2, B2, D3. A forte (f) dynamic marking is present in the fourth measure.

Third system of musical notation. Treble clef, key of D major (F#), 3/4 time. Fingerings: 2 1, 3 1 4 3, 2, 3 1. The bass line consists of whole notes: D2, F#2, A2, B2, D3. A slur is present under the last two measures of the bass line.

Fourth system of musical notation. Treble clef, key of D major (F#), 3/4 time. Fingerings: 5 3. The bass line consists of whole notes: D2, F#2, A2, B2, D3.

Fifth system of musical notation. Treble clef, key of D major (F#), 3/4 time. Fingerings: 2, 4 1, 3 1, 5 3. The bass line consists of whole notes: D2, F#2, A2, B2, D3.

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SEPTEMBER, 1877

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MADAME INEZ FABBRI.

The subject of this article has had so instructive and successful a career as an artiste, and is deservedly held in such high esteem by our citizens, that we feel assured a brief sketch of her history will prove interesting to our readers. The father of the lady, Herr Schmid, was a manufacturer of velvets and plushes, and like many others in Vienna, by the decline of that industry suffered heavy losses. At that time Agnes was only ten years old, but possessed so extraordinary a talent for music that her tutor recommended a thorough course of instruction, which her father's means would not allow. Meanwhile, the youthful genius used her fresh voice in church choruses to universal acceptance, and developed rapidly in mind and body.

At the age of sixteen came the young girl's opportunity. One day she said to her elder sister, "I will no longer remain inactive. God gave me the talent, and I must use it. Being too poor to employ a teacher, I shall go on the stage unprepared. Yesterday, when I sang 'O Salutaris,' at director Seibold's, another director told me that my voice was made for the stage, and offered me an engagement of two months, with a small advance payment. His prima donna is sick, and all the singers are under engagement. He thinks I can master a role within ten days, with the aid of his leader. I think it wrong for me not to accept this opportunity, which may never occur again. Accompany me there, and I shall be ever grateful. But I shall go at all hazards."

The sister could not refuse. Fourteen days later, the fair Viennese made her debut at Kasha, a small Hungarian town, in *Lucrezia Borgia*, rendering the character with such dramatic power and refined appreciation as to excite the audience to wild enthusiasm and secure a call before the curtain. Thrice was the director enabled to repeat this opera, with his improvised prima donna. In the meanwhile, the young novice studied "Antonina" in *Belisario*, which as her benefit, brought a rich harvest. Thus the die was cast, and the road to fame victoriously opened. From her first attempt, the fortunate daughter brought floral trophies and money into the household, and thenceforth her progress was unwavering.

For four years, the Fraulein Schmid sang in country towns, then in Königsberg, and

finally in Hamburg. During this time, she was the support of the family, and gained a good reputation, without being happy enough to cross the line which separates the good singer from the heroine of art. A beautiful voice, the freshness of youth and the natural glow of an inspired singer, were hers, but she had not then attained the mastering of technique or the full development of an artiste. How it happened that the struggling and industrious Agnes Schmid became transformed into the Italian diva, Inez Fabbri, who achieved a grand reputation in both North and South America, is told by Otto Ruppius in an article in the "Gartenlaube," entitled, "Matter for a Romance." We regret that our space will not permit us to give in full the interesting narration, and we must therefore condense its leading features.

Fraulein Schmid found in the refined and accomplished professor Mulder, an impresario; and six months later, a husband, who advanced her position to one of celebrity, leading her onward in a succession of triumphs. In May 1858, the sixth year of her theatrical career, Madame Fabbri made her debut as a prima donna assoluta, in the Italian Opera, as "Abigail," in the opera *Nebuchadnezzar*, causing a decided furor. At the close of the opera season, Madame Fabbri, in company with her husband, undertook a journey quite remarkable for an artiste. Having arrived in Chile, via Cape Horn, from Europe, and won laurels in Santiago and other cities, she went overland to the Argentine Republic. The crossing of the Cordilleras necessitated the service of twenty persons and forty mules and horses. The various adventures, the serious and often comic occurrences of the trip, the sublime scenery viewed during this wild pilgrimage, made lasting impressions upon the susceptible mind of the young artiste. In ten days they reached Mendoza, and after several days rest they continued their journey through the Pampas to Buenos Ayres. Here traveling costumes were laid aside for theatrical robes, and for thirty nights the Teatro Colon had not space to admit the crowds who flocked to hear the new operatic star. This success was particularly flattering, as her arrival was shortly after that of De La Grange and Lagriva, who had the prestige of continental reputation. Montevideo, Rio Janeiro and Pernambuco vied with each other in ovations to Madame Fabbri, and, by express request of the royal family of Brazil, she sang at the royal gala at Pernambuco.

The artiste and her company next sailed for New York, where she appeared in Italian Opera. Without an exception, the New York journals conceded that no prima donna ever visited the United States who so prominently combined the musical and dramatic art as Madame Fabbri. As an instance, we quote the musical critic of the New York Times, of April 13th, 1860. "Signora Inez Fabbri, the celebrated prima donna, made her first appearance last evening in the opera *La Traviata*, surpassing the highest expectations of the most sanguine imagination. Madame Fabbri is the best Violetta we have had here so far. This truth we must acknowledge without being unjust towards her distinguished predecessors. De La Grange was musically accomplished but cold; Gazzaniga was passionate, though not always rounded. Each one illustrated some part of the role, but Fabbri's genius radiated over the whole, illumining a creation in all its details, carrying us away with frenzied enthusiasm and admiration. One who was delighted with her pert and fiery singing in the first act, and listened again to the deeply affecting dying sounds in the last, whence the

solution of a human life has approached, rendered in all the truth of agony and terror; could hardly believe those notes emerged from one and the same throat. The artist created a furor in the literal sense of the word."

The N. Y. *Abend Zeitung* said, "We cannot deny that Madame Fabbri is the most distinguished dramatic singer who has ever been in America, and through her varied qualities she has the talent to be liked a long time." The *Staats Zeitung* stated that Madame Fabbri is "one of the most distinguished artists on the lyric dramatic stage." For a year Madame Fabbri was the bright star in the operatic sky, and New York, Boston, Philadelphia, Baltimore and Washington were successively visited. Next, she went to Cincinnati, St. Louis, Chicago, Milwaukee and other Western cities, where she achieved new triumphs. Our German nightingale then flew to Canada, and gave a series of concerts in Toronto, Montreal, Quebec, Halifax and St. John, where she received distinguished honors from the English aristocracy, including Prince Alfred, who was then traveling through the dominion.

The West Indies were the next aim of Madame Fabbri and her traveling companions, among whom was Adams, the tenor-robusto, now of the Royal Opera in Vienna, also, Anna Rosetti, favorably known in the opera throughout Germany. At Porto Rico, our artiste won laurels, and her benefit alone, with accompanying presents, netted 25,000 francs, and the stage was literally covered with floral offerings. After the performance was over, the Government equiptage was placed at her disposal, the populace thronged her carriage and covered it with flowers, the military band discoursed the favorite pieces of her repertoire in the plaza, which was illumined in her honor, and as she reached her hotel, she was escorted by a committee of ladies to a magnificent banquet, at which there were no lack of speeches and toasts in honor of the distinguished prima donna. The next day a new vessel in the harbor was christened, "La Inez Fabbri," and an elaborate account of the imposing ceremonies was published in the *Boletín de Puerto Rico*, of January 25, 1862.

But often when Fortune smiles most blandly, reverses are not distant. Ten days after these fair moments of an artiste's life, Madame Fabbri lost all her effects, at a conflagration which laid in ashes half the city of Mayaguez. This loss, estimated at \$40,000, was felt all the more keenly on account of a previous loss, nearly equal in amount, occurring through the failure of a bank in the United States. Relying on her own talent and her husband's energy, the undaunted lady remained not long inactive. The people of the French Islands Martinique and Guadeloupe showed their appreciation of her genius by their liberal patronage and presents; next Barbadoes and Demerara were visited, and finally, to test the power of that electrifying voice upon the cool and reflecting Dutch, Madame Fabbri went to Surinam, where for two months the beautiful theatre was literally besieged, and she was the recipient of numerous ovations, including a grand torchlight procession, in which the leading citizens participated.

The youthful artiste again set her foot on European soil in 1862. The celebrated society "Felix Meritis" engaged her, and for twenty evenings she sang in Amsterdam, Hague and Utrecht. Madame Fabbri next made her appearance on the Royal Stage in Berlin, then visited Posen and Riga, and in March, 1863, arrived in her native city,

Vienna, and was installed as prima donna in the Royal Opera House. What exultant emotions must have thrilled the soul of the Vienna child, when on her first night she received thirteen recalls! The joy of this magnificent reception was however mingled with sad reflections; for her beloved parents, who would have most highly prized her success, had passed to a higher life while she was far away; and her sole consolation was in the consciousness that she had placed their later years beyond the reach of pecuniary care.

Her leading parts were then, Valentine in *Les Huguenots*, Leonora in *Il Trovatore*, Elvira in *Ernani*, Annain *Don Juan*, Bertha in *Le Prophete*, Alice in *Robert le Diable*, and Agatha in *Der Freischutz*.

Madame Fabbri was favored by nature with a strong, clear soprano voice of marvelous quality, with a compass from A below to D above the staff, so perfectly balanced, that the changes of register were scarcely perceptible. This was largely due to her experienced teacher, Prof. Mulder, through whose efforts many difficulties were overcome. In her use of the voice, Madame Fabbri combines the florid style of the Italian school with the more substantial characteristics of the German method; and through this means she has been enabled to give us the most desirable features of both systems.

A Leipzig correspondent for the Theatre Cronick, speaking of her Elizabeth in *Tannhauser*, says: "Madame Fabbri gave a true impersonation of Elizabeth. Her voice seems to be made for the modern musical drama, in which passion, activity and dramatic refinement are necessary; and she does equal justice to Meyerbeer, Halévy, Verdi and Wagner. Among her specialties are the varied Leonoras in *Fidelio*, *La Favorita* and *Il Trovatore*, and especially her Selika in *L'Africaine*. Through her extensive travels in foreign countries and close studies of the customs and habits of different races, Madame Fabbri has been enabled to delineate her Selika true to the Ethiopian nature. Passionate, dramatic vocalism has at present the best effect upon the public, and through it Madame Fabbri has attained her exalted ideal.

Before the expiration of her engagement in Vienna, the select committee of the Frankfort Theatre, in Frankfort-on-the-Main, induced our artiste to devote her talents to that excellent institution, and there, in that city of historic glory, the birthplace of Goethe, Madame Fabbri was the bright star that shone in undimmed lustre over that temple of art from 1864 to 1871, during which period she accomplished more in the interest of vocal music than any prima donna living. Hundreds of young ladies, among them the charming Anna Elzer, received their musical culture at the hands of this gifted lady, who has frequently received letters and tokens of their love and gratitude.

In March, 1871, the illustrious artiste, accompanied by her husband, R. Mulder (since deceased), Anna Elzer (now in Italy), and Jacob Muller, the baritone, famed in both hemispheres, accepted an engagement in Italian Opera in Covent Garden, London, and was received with the highest honors, although Patti and Titiens were then singing in that city. At last the ambitious lady yielded to her longing for the fields of her earlier successes, and with her company, a second time crossed the Atlantic. Her arrival in New York inspired a still more marked enthusiasm than her appearance ten years before. During her stay in the metropolis, new laurels were added to

her renown; and her tour west through the prominent cities was the triumphal march of a queen of song.

In September, 1872, she arrived in San Francisco. Who has forgotten the unparalleled excitement in this city during her first three months performances at the California Theatre? It was the first time we had heard a refined and artistic blending of the Italian and German schools of vocalization. Our souls were filled with rapture as she depicted the mad scene in *Lucia*, and the death scene in *Traviata*; and we were alive with merriment in her inimitable delineations of the *Merry Wives of Windsor*. In conclusion, we can truly say that Madame Inez Fabbri is distinguished no less for her kind heart and genial sympathies than for her dramatic genius and artistic culture; and during the five years of her residence in San Francisco, she has won the highest esteem and admiration of our citizens. This appreciation is shared by her husband Mr. Jacob Muller, whose reputation as a baritone is unequaled on this coast.

We are happy to state, that Madame Fabbri intends to make this city her permanent home, and that her Conservatory of Music has become one of our most useful and influential institutions.

NAPA LADIES' SEMINARY.

This ably conducted institution commenced a new session on the 17th ult. with a larger attendance than at any previous date. The Principal, Miss S. F. McDonald, has refitted the pleasant buildings with excellent taste, and her boarding department is full. It is pleasant to chronicle the unusual prosperity of so superior a school, which enables the principal to secure the finest talent in the several departments of instruction. The following teachers of the past year remain: Miss Sarah F. McDonald—Literature and Mental Philosophy; Mr. Frederic A. McDonald—Latin, Natural Sciences and Elocution; Miss Julia A. Winchester—German, Rhetoric, and Composition; Miss Mary S. Hubbell—Instrumental Music; Miss Annie Wilson—Assistant in Music; Mrs. Mary P. McDonald—Penmanship; Miss Mella A. Crabb—Primary Department. To this list of experienced and successful educators, the following have just been added: Prof. Gustavus Schulte, a fine linguist—French; Miss Fannie E. Bennett, a noted teacher—Mathematics and History; Miss Mary F. Allen, a graduate of the Cooper Institute Art School, of New York—Painting and Drawing; Miss Lizzie McKinney, a graduate of the Boston Conservatory, and highly recommended by Prof. Tourjee and other eminent gentlemen—Vocal Music; Miss Nolte, Matron. The faculty as a whole cannot be surpassed in this State, and the high standard of scholarship is very creditable. In no literary institution is more prominence given to music, or more talent displayed, and this is an especial cause of gratification. The charming situation of the school is a great attraction to the pupils, who enjoy at once the advantage of a fine school and a beautiful home.

MISS LITA FARRAR.

In another column will be found an announcement of Miss Lita Farrar, late of the Royal Academy of London, who is now at the Windsor House, where she will receive pupils in Vocal Music and Piano. Miss Farrar is a superior vocalist, and deserving of extensive patronage both as a teacher and a concert singer.

TAMALPAIS ACADEMY.

In our advertising columns will be found a notice of Tamalpais Academy, located in San Rafael; a school which has become deservedly popular under the administration of the Principal, Mrs. N. J. Ashton, who has had for years a high reputation as a teacher. The appointment of teachers is as follows: Mrs. N. J. Ashton, Principal, English Branches, Mathematics and Natural Sciences; Miss Rosine Weill, German and French; Miss C. Caul, Drawing; Mr. Chas. Hahn, Vocal Music and Piano; Mr. Vollner Hoffmeyer, Piano; and Miss M. H. Gray, Piano. Our readers cannot fail to notice that music is a leading speciality; and from the high esteem in which the music-teachers are held in this city, we feel assured that this department will be excellently conducted.

The Normal Class, under the Principal's instruction, is a conspicuous feature of the Academy, and young ladies can be amply qualified for positions as teachers in the public schools. In the boarding department, young ladies, also children of both sexes, can enjoy the comforts of a home, and we know of no institution which can surpass it in this respect. The delightful location of the building, the fine climate of San Rafael and its proximity to this city, afford additional inducements to pupils; and we are pleased to know, from personal observation, that this institution is in a prosperous condition.

MORGAN CONSERVATORY OF MUSIC.

Mr. John P. Morgan has established a Conservatory of Music at 1350 Harrison Street, Oakland. Thorough courses of instruction, individual and in classes, will be given in Vocal Music, Piano, Organ, Violin, and Cello. Mr. Morgan will be assisted by Miss S. I. Morgan, Mrs. J. P. Morgan, Mr. Robert Uhlig and others. Mr. Morgan's reputation as an organist and teacher, is so thoroughly established in this city and Oakland, that his enterprise cannot fail of success.

MRS. C. P. HALL.

We are glad to announce that Mrs. C. P. Hall is now located at 1138 Sutter Street, where she will continue to receive pupils in Vocal Music, Piano and Harp. Formerly a harp pupil of Prof. Chatterton, in London, Mrs. Hall is prepared to give thorough instruction on that instrument. Having been educated in the Italian school of voice culture, and in the German methods of piano practice, she is qualified to give instruction in these departments; and we are pleased to hear of her success.

MR ROBERT UHLIG.

This gentleman, late violinist from Theodore Thomas' Orchestra, New York, is now located at 217 Geary Street, where he will receive violin pupils. Mr. Uhlig has become well known as a successful teacher.

AN EXCELLENT MOVEMENT.

We are pleased to observe that a movement is in progress among our citizens to celebrate the twenty-fifth anniversary of Madame Fabbri's appearance on the stage, which will occur on the fifth day of October. We may expect a superb entertainment on that occasion, worthy alike of the artists and of our generous people.

SHERMAN & HYDE'S MUSICAL REVIEW.

CHICO SEMINARY.

Miss M. J. White, recently from the East, has established a Seminary for both sexes in Chico, and has a pleasant location. Superior facilities will be given for pupils of all ages. Her assistants are Rev. J. W. Ellis, Special Classes; Mrs. Minnie Parrott, Primary Department; Miss L. F. Candee, Vocal Music; and Mrs. L. F. Ellis, Piano. We shall hope to chronicle the success of the new institution, which has our best wishes.

STATE MUSICAL CONVENTION.

A Musical Convention for the State, will be held in this city, at the new Metropolitan Temple, on Fifth Street, near Market, commencing on the 11th inst. and continuing four days. Three sessions per day will be held, commencing at 10 A. M. 2 and 7 P. M. From 4 to 6 P. M. lectures and social singing will be in order. Two concerts and a matinee will be given during the time. Mr. John P. Morgan will officiate as conductor. The great basso, Mr. Myron W. Whitney, of Boston, has been engaged as soloist. The exercises will cover a wide range of vocal instruction, and will undoubtedly be very useful and interesting.

POSITION WANTED.

An experienced church singer, recently from the East, desires an engagement in some choir in this city. She has a mezzo soprano voice of fine range, and prefers to sing soprano, but will take contralto parts if desired. Please call upon, or address, Sherman, Hyde & Co. corner Kearny and Sutter Streets, for particulars.

OUR EDITOR'S TABLE.

OLIVER DITSON & Co. send us their usual bundle of new publications. Among them we find, "Unrequited," song, by Ciro Pinski: coming from this author we could not expect any but a good song, just such a one as this is, "My poor heart is sad with its dreaming," by Bishop, and "Birdie's Ball," by Street, are two old favorites with new dresses. The titles are very handsome and the songs too well-known to need further notice. "Whispering Wares," a very pretty *salon* piece, by J. L. Frank, is quite good and will be found useful as a teaching piece, of about the 4th grade. "Come my love," galop, by Mack, is a pretty little piece for young folks, of the 1st grade. A most striking picture of a "Gypsy free," adorns the title of "Unique" galop, by Howard Cadmus, although the music is old, the picture should sell it.

HARPER'S MAGAZINE.

The September Number of this valuable publication is on our table. Its contents comprise—General Stark and the Battle of Bennington, Snow Storm on Mount Shasta, Lading of a Ship, The Life of Titian, Prince Edward's Island, Large Schools vs. Small, Tom Moore in America, Group of Classical Schools, Exposition of Scientific Experiments, and several excellent stories and poems. In addition to this fine collection of interesting articles, the various editorial departments are filled with choice matter. This periodical richly deserves its high reputation.

For the benefit of our subscribers, and those getting up evening entertainments, we give below a list of some good new pieces, suitable for parlor and public performance:

WHEN HE IS ABSENT I'M ALONE.

Song and Chorus, by Jos. J. Daynes.

Price, 35 cents.

This beautiful song is fast becoming a general favorite, not alone for its smooth, flowing melody and chorus, but the unusually good words.

I'm very sad indeed to-night,
My loneliness dejects me quite,
Though I'm surrounded with kind guests,
All full of fun and friendly jests;
For there is one whose voice I miss,
One whom I plague, but never kiss;
When he is absent, I'm alone,
This fact I'm now constrained to own.

DON'T TIE TO A MAN YOU DON'T KNOW.

By Jas. R. Davis.

Price, 35 cents.

This is the best *Motto Song* brought to our notice.

If a young man of wealth and position you meet,
Don't take it for granted "he's nice;"
But wait till your knowledge is full and complete,
And you know he is free from all vice,
If you find he is fond of billiards and wine,
With your friendship you'd better be slow;
You are safe if you think of this maxim of mine,
Don't tie to a man you don't know.

A very effective chorus follows these words.

I LOVE BUT THEE.

Ballad, by C. C. Fallenius.

Price, 35 cents.

These pretty words of Sir Thomas Moore, have been set to charming music, and will be appreciated by all who enjoy a truly good song; it will be found acceptable on any programme.

If after all you still will doubt and fear me,
And think this heart to other loves will stray;
If I must swear, then, lovely doubter, hear me,
By every dream I have when thou'st away.
By every throb I feel when thou art near me,
I love but thee. I love but thee.

ROBBIE AND I.

Song, by W. H. Pierce.

Price 35 cents.

We recommend this as a real gem. It has a light, airy melody, of a decidedly Scotch nature, followed by a good firm air, in six-eight time, which one's imagination can readily transform into a waltz.

When the flowers are blooming and covered with dew,
I'll wait to the garden to meet
My Robbie, my darling, whose heart is so true,
And whose voice is so mellow and sweet.
He'll meet me to-night 'neath the moon's silver light,
And whisper of love in my ear.
When no one is near us but flowers to hear us,
So, Robbie and I'll have no fear.

SHE'S JUST A SWEET BOUQUET.

Song and Dance, by Chas. E. Pratt.

Price, 35 cents.

As usual, the best is reserved for the last. Words almost fail us when we come to mention this new production, for it is so pretty and bewitching. It is, perhaps, enough to say that Miss Aimee is singing it, and every one else buying it. The title and words are by Geo. Cooper.

We met—twas in the garden,
Sweet Summer days were near;
I softly asked her pardon—
She blushed my words to hear.
Oh! bright the roses glistened,
When she wandered gliding by;
The little birds thus listened,
Can't you guess the reason why?
CHORUS.
Oh! her words were melody,
And her lips would tempt the bee,
Oh! I don't know what to call her,
So fair she is and gay.
She's witty and she's pretty,
She's just a sweet bouquet.

PIANO AND ORGAN SALES, recently made by H. W. Hand, our Authorized Agent for the Mountain Towns, located at North San Juan.

Miss Mary Robbins, Camptonville, *Organ*.

Mr. C. W. Tappan, Forest City, *Organ*.

Mr. A. J. Putman, N. San Juan, *Organ*.

Mr. A. E. Moily, Forest City, *Organ*.

Handel and Haydn Association, North San Juan, *Piano*.

Mrs. Geo. Lawrence, Forest City, *Piano*.

Mr. James Caskar, Howland Flat, *Organ*.

Mr. H. W. Hand, North San Juan, *Organ*.

From one of our mountain exchanges we clip the following:

COMPLIMENTARY.

VOLCANO, July, 19th, 1877.

WHEREAS, The distinguished musician, Professor Whitney, of the Placerville Seminary, has conferred a great favor upon the Union Sabbath School of Volcano, by donating to it the entire proceeds of a concert given at the above named place on the 11th of July, under his supervision, we have been instructed to draft the following resolutions:

Resolved: That the unanimous thanks of this Sabbath School be tendered to Professor Whitney as a token of gratitude for the favor conferred upon it through his instrumentality.

Resolved: That in whatever pursuit the Professor hereafter engage, we most heartily wish him success, and that wherever he may be our warmest sympathies will be with him.

Resolved: That the School will never cease to remember with gratitude the interest he has taken in its prosperity.

Resolved: That the Secretary of the meeting be requested to transmit to him the preamble and resolutions adopted on this occasion.

L. MILLER,	} Com.
C. B. GOODRICH,	
A. W. ROBINSON,	
P. N. PECK.	

COMMUNICATIONS.

LORING CLUB CONCERT.

A public rehearsal was given at Red Men's Hall, on Post Street, on the 6th ult., by the Loring Club, under the direction of Mr. D. W. Loring, and largely attended. The Club numbers some forty of our leading amateurs, who make a specialty of German songs, and their performance on this occasion well deserved the frequent and enthusiastic applause of the audience. "A May Night," by Abt, introduced a fine tenor solo, by Mr. J. S. Bettencourt, which was one of the features of the occasion. Mr. Charles W. Dungan gave an excellent basso solo in the song "On the Water," "Voyage," "Champagne Song," "The Young Musicians," and "Wanderers' Night Song," were among the leading choruses, which were sung in accurate time, with a smoothness that evinced superior culture.

SHERMAN & HYDE'S MUSICAL REVIEW.

ENTERTAINMENT IN EAST OAKLAND.

Miss Carro True, the young and promising actress, gave a fine entertainment at Washington Hall, East Oakland, which was attended by a crowded house. The English comedy, "An April Fool," was one of the features of the evening, in which Miss True appeared to great advantage as "Diana," a sprightly English girl, and as "Leeta," a Spanish Gypsy. Two acts of "Uncle Tom's Cabin" were given, Miss True personating "Topsy with all the abandon and eccentricity which the character requires. A young child, Miss Gertie Olmsted, made a charming Eva and won all hearts. Several character sketches were effectively given by Miss True, and her support was worthy of the occasion. The audience was very enthusiastic, and the young lady showed superior dramatic talent. It is safe to predict her complete success in the future. X.

ENTERTAINMENT AT SAN RAFAEL.

A fine literary and musical entertainment was given on the 4th ult., in San Rafael, by Miss Hattie H. Hulett, late of Chicago, but now teacher of Elocution at Tamalpais Academy. The following pieces were recited: "Lost and Found," "Spanish Duel," "Sale of old Bachelors," "The Maniac," and "Creeds of the Bells." Miss Hulett has a good voice, dramatic style and vigorous expression, and her efforts were well received. Mr. J. S. Bettencourt of this city gave two vocal solos in his best style, and his two guitar solos were brilliantly played. Mrs. Caroline P. Hall of this city was a good accompanist, and the evening was an enjoyable one to all. X.

CATHOLIC SERVICE IN SAN MATEO.

On the 5th ult. a service of unusual excellence was given in the Catholic Church in San Mateo; Generale's Mass and other compositions being given. The fine choir is now composed as follows: Soprano, Miss Minnie Parrott; Alto, Miss Daisy Parrott; Tenor, Mr. D. P. Hughes; Bass, Mr. G. Nathanson; Organist, Mr. Louis Homeier. X.

CONCERT IN STOCKTON.

The 22d ult. was an auspicious day for the musical people in Stockton. We were favored with a Grand Concert by the young *debutante*, Miss Rachel Lowenthal of your city, and an old favorite of Stockton. The desire to hear her sing again, after an absence of three years was intense, and the hall was crowded. No sooner had she appeared on the stage, than the house rang with the heartiest welcome, which must have been very satisfactory to her. In appearance she is prepossessing, and her voice, a rich contralto, is very sweet and powerful. She sang her solos with an ease and grace that enchanted the audience and called forth the warmest encores. Knowing that Miss Lowenthal intends to go to Europe to continue her studies, we wish her a speedy realization of her hopes and a happy return to her friends. W.

MR. R. BONNER'S CONCERT.

As we go to press, we have only space to mention Mr. R. Bonner's Concert, which was given at Pacific Hall on the 27th ult. Mr. Bonner was assisted by Miss Annie U. Turner, Mme. Bianchi, Mme. Rosa, Mr. C. Makin, Mr. C. E. Wolfe, vocalists, and by Miss Lotta F. Cobb, who gave a recitation. X.

For the Musical Review.

ORGAN ACCOMPANIMENTS IN CHURCH SERVICE.

BY W. K. WHEELER.

The liberty taken by many organists in extempore playing, if criticised properly, would expose many eccentricities, to say the least, that may not please a majority of those who assume to preside at this, the King of Instruments. In extempore playing, the fact that every sound expresses, or helps to express an idea, should never be lost sight of and should always be combined with the sentiment and gravity of the occasion, both in opening and in closing. People differ in feeling as they enter a church—some may be cast down in grief and sorrow; others wish to unload a severe pressure of business associations and listen to the teachings of their pastor. Some are best suited in listening and criticising the music; others, in seeing, and being seen. No two exactly alike, and yet all are moved, as if by magic when they hear the first sound from the organ. If the organist fails to hold them in his introduction, spell-bound to his theme, thoughts of other things may turn them away, and his efforts will be lost in cold indifference. He should be as careful and select in the musical progression he uses, and symmetrical in his harmony to interest the audience, as should the minister, in framing his sentences. When classically considered, the laws that govern speech and elocution are not more severe than are the laws which govern progression in harmony.

It is a mistake of the organist to suppose that those of the congregation who know nothing of musical science, are not affected by careless expressions of music. This class are led by intuition which is more or less entranced, while the critic is led by the intellect, and anticipates the changes.

From this stand-point the responsibility of the organist may be appreciated. If he makes a mistake in his progression, our feelings realize it even if the mind does not understand it. When feeling is offended, the intellect becomes excited, and those that know nothing of the laws of harmony are either enchanted or indifferent quite as readily as the critic. How to begin a voluntary to suit the occasion is as difficult as it is for the minister to select a subject from which to accept a suitable sermon. Each should be equally tender of the feelings of the audience. Suppose the occasion to be of unusual solemnity to quite a number of the congregation, it is then the object, or should be, for organist and preacher both, to win the sympathy of all. On such an occasion, I recollect hearing a voluntary being played after the following description: The organist entered five minutes late—sat down—drew the pedal check, placing his foot on double C pedal (32 foot pipe), he deliberately held it down while taking off his gloves, and, drawing out a full organ, added in sta-

cato style, a full chord in C minor; abruptly taking off his hands, he struck the dominant in C, doubling the sevenths, and then gave A flat major, holding it double *ff* until he thought out a theme in C major. Now came a light air, that reminded me of Mother Goose's melodies. A common difficulty to an organist now repeated itself—how to reach a satisfactory finale. His theme had been one of immense proportions, (a very common error of organists), consequently his own feelings had to be toned down by every shade of cadence, suspension and diminished chords, and yet he could not quite find the end. Finally he hit on a happy thought, and gave one staccato chord and then paused fully twenty seconds, to give the final note. The minister's impatience had been severely taxed, and, thinking the end had been given by the organist, began the opening prayer, "Our Father which art in"—when down came the full organ on to the following word and buried all sentiment of prayer, in the preacher and congregation for the rest of the service. This was not all the torture; when the hymn, "Lord, in morning Thou shalt hear," was sung to the tune of St. Martin's, as if to finish his voluntary the organ was put through a series of chords foreign to the tune and time, giving the last strain only in closing. The congregation joined in singing and, as is too often the case, every stop of the organ was brought into requisition in one continuous roar of sound. The efforts of the choir to be heard were entirely covered, and after every verse we were held as slaves to his fancy by an interlude twice as long as the time spent in singing the verse. At the end of the last verse the chord was prolonged beyond the time, in full harmony, making it impossible for the choir to end and pronounce the word together, hence the sentiment of the hymn was lost entirely in a sea of sound. It seemed to me to be hard work for the preacher to offer prayer, after the cold shock of feeling produced by injudicious use of a splendid and costly organ, and yet perhaps there were few in the congregation who really knew why they had so little devotional feeling or interest in the entire exercises.

It need not be said from the foregoing, that artistic music will not be appreciated, either vocal or instrumental, in our churches. Only give a rendering of *appropriate* music, no matter how artistic, and those who by the intellect do not understand it, will be alive with feeling, and those who intelligently listen will be delighted. If the organist has any extravagant ideas to express, or any very lengthy interludes to render, let him reserve them for the closing voluntary, when he need only offend the janitor by the length of themes and cadenzas. He ought also be watchful that the time spent in rendering the musical part of the services shall be sufficiently short, so as not to prolong the services beyond the regular time of closing. In this respect he may be more responsible than the minister.

MUSICAL ITEMS.

—Mme. Carvalho is studying the part of *Taez* in *L'Africaine*."

—Ilma De Murska is said to be married again. This is the fifth.

—The Champs-Elysees concerts, at Paris, are as popular as ever this season.

—Get a copy of "When he is absent I'm alone," and send to your sweetheart.

—Musical instruction is to be abolished in the public schools at Paterson, N. J.

—For a good, pathetic song, of high order, ask for, "Why don't he come?" by Pfedner.

—Miss Clara Reinmann, the Indianapolis soprano, made a "hit" at the Louisville festival.

—M. Massenet is composing an opera, entitled "Robert de France"—libretto by M. Gallet.

—The Fenice, at Venice, remains closed next winter owing to a law suit in which the director is engaged.

—Herr Carl Gramman, the composer of "Mesuline," has finished a new opera entitled "Thunelda."

—J. Maho, publisher, has bought the author's right of Brahms' "Hungarian Dances" for France and Belgium.

—Miss Minnie Hawk has consented to appear six times next season at the Friedrich-Wilhelmstadtisches Theatre, Berlin.

—The Fanchon Polka," by H. J. Widmer, is embellished with a fine picture of Miss Katie Mayhew, the popular young actress.

—Mr. Myron A. Cooney, formerly musical critic of the N. Y. *Herald*, has become the business agent of the Hess Opera Company.

—A new song, "I love but thee," by Falenius, is attracting considerable attention, on account of its sweet melody and good words.

—A monument to Karl Wilhelm, the composer of the "Die Wacht am Rhein," is to be unveiled at Crefeld on the 2d of this month.

—Richard Wagner has left Elms to spend some weeks at Seltsberg, Switzerland. He thinks of finishing some of his new compositions.

—The Soldene Company will have the services of Rose Stella another season, notwithstanding the efforts of Strakosch to secure her.

—Theodore Thomas' Summer-garden Concerts at the Exposition Building, Chicago, Ill. have proved successful. The season closes soon.

—A motto song just issued, solves the problem "How to preserve peace in a Republic;" it says "Don't tie to a man you don't know."

—The manager of the Royal Opera, in Madrid, Robles, has been in Paris and engaged Anna de Belocca for three months of the winter of 1878.

—Aida," "Lohengrin," and "Paul and Virginia," will be added to the repertoire of the Kellogg Opera Troupe, next season. This is well, as the public are about tired of worn-out operas, and long for something new.

—During the past month, presses have been running constantly, printing the popular pieces, "Darling little Jessie," "Is my Darling True to me?" "Turning Gray," "When my Ship comes in Schottische" and "All Aboard Galop," and still the demand is greater than the supply.

—Olaf Bull, a young Norwegian, of Chipewa, Wis., is coming out as a violinist and a rival of his countryman, Ole Bull.

—The Finance Committee of the Louisville Sienger-fest announce that the receipts of the festival amounted to \$21,688, and the expenses considerably less.

—Miss Emma Abbott has signed a contract with the American Literary Bureau of New York to sing in concert under its exclusive direction during the season of 1877-78.

—Evening promenade concerts were inaugurated at the Alexandra Palace, London, on the 19th and 21st of July, and were continued during the whole month of August.

—The Syracuse papers say Mr. Schultze, of the Mendelssohn Quintet Club, of Boston, will be called to the chair of Professor of Music in the College of fine Arts, Syracuse.

—Now is a good time to send in new subscriptions for the REVIEW, as a number of very choice new songs and instrumental pieces are being prepared especially for its pages.

—Mr. J. C. Fryer has entered into an engagement with the manager of the Varieties Theatre, New Orleans, for an operative season of one month, with Mme. Eugenie Pappenheim as the prima donna.

—No song of such good quality has met with such a large sale as the popular, "Come Once Again," by Weeks. Its sale is numbered by the thousand, and is constantly increasing.

—Mlle. Ilma De Murska's manager in New York announces the completion of arrangements for a series of concerts in that city and elsewhere, beginning, probably, at Gilmore's Garden.

—Aimee has returned from Europe and is making conquests in New York, where she sings her new song and dance, "She's just a Sweet Bouquet," written especially for her, by Chas. E. Pratt.

—"Paul et Virginie" has been given with great success at Pesti, the first town out of France where this work has been presented. Mlle. Bianca Donadio won much applause in the principal role.

—When a young man feels that words fail him in describing the charms of his "dear delightful," he can always find relief in the new song, "She's just a sweet Bouquet;" and all for 35 cents.

—M. Auguste Morel, formerly director of the Marseilles Conservatoire, has, for the third time, become the winner of the Charter Prize, which was instituted for the encouragement of the composition of chamber music. The award of the judges was unanimous.

—William Castle, the tenor, and the Seguinis, have been engaged by C. D. Hess for the Emily Melville Opera Company. C. D. Hess sailed for Europe to make additional arrangements. One of the works to be done will be Ambrose Thomas' "Midsummer Night's Dream."

—The Academy of Music in Philadelphia has been undergoing its annual renovation, and many improvements made, including the erection of a complete fire-proof division between the auditorium and the stage all the way from the top of the curtain opening through and above the roof.

—More than eleven hundred candidates presented themselves at the recent Local Examination in Music in connection with Trinity College, London. This is by far the largest number known to have entered for any single musical examination in the United Kingdom—perhaps in the whole of Europe.

—The Camilla Urso Concert Company will comprise the following artists: Mme. Camilla Urso, violinist; Miss Ivy Wandesforde, soprano; Mr. W. C. Tower, tenor; Mr. J. F. Rudolphsen, baritone; Herr Benno Scherek, solo-pianist. The company will be under the management of the American Literary Bureau, of New York.

—The telephone fever has broken out in England, where the announcement is made that a "musical conversation" will soon be carried on in public between London and Brussels, and a duet by two singers two miles apart be added to the attraction. The *Observer* declares that the American experiments are only adaptations of a scientific process invented and patented by an eminent English electrician some years before it was publicly utilized.

—The average annual value of the musical instruments made in Paris during the last six years has been twenty-three million francs, divided among three hundred and sixty makers, employing no fewer than five thousand workmen. Paris turns out every year one million three hundred and twenty thousand francs' worth of accordions. Pianos figure for eleven million four hundred thousand francs; organs, for nearly five millions and a half; wind, wood and metal instruments, for nearly four million; but bowed instruments, for less than half a million.

—The organization known as the Anna Granger Dow English Opera Company includes Mrs. Anna Granger Dow, soprano; Miss Adelaide Randall, contralto, late of Strakosch & Kellogg Opera Company; Miss Carrie Burton, mezzo-soprano; Mr. Herbert E. Brown, tenor; Mr. Louis P. Pfau, tenor; Mr. John E. Brand, baritone, late with Dow Kempton Opera Company; Mr. Edward S. Payson, basso, late with Redpath Opera Company; Mr. W. E. Taylor, musical director, and the chorus and orchestra of the late Dow Kempton Opera Company.

—The music publishing of this Coast has grown to such an extent, that the orders of our Dealers are more than half made up from California publications. Among the most called for are, "Why so sad my precious Darling," song and chorus, by Evans; "Mamma, tell me where is Heaven," song and chorus, by Danks; "When I said good-bye to Clo," song and chorus, by Danks; "Royal March, by Pfedner;" "Pretty as a Picture Schottische, by Georges;" "Called by the Angels, song and chorus, by Daynes;" "Yes, my Darling, ever kind, by Daynes; and enough more to fill this entire column.

—Among concertists probably none earned as much as did Liszt and Paganini. The latter charged 2,000 francs for each music lesson. Hummel left a fortune of 375,000 francs, together with an immense number of valuable presents, as, for instance, 26 diamond rings of great value, 34 gold snuff boxes, and 142 valuable gold watches. Herz and Thalberg made \$300,000 in America, Bulow received \$25,000. Rossini cleared in London, in six months, several hundred thousand francs. Actors and dancers of modern times are as well paid as great singers. Taglioni received at St. Petersburg 50,000 rubles at one benefit performance, together with a bouquet studded with jewels. At Hamburg the same dancer received 3,000 marks for each performance. Ristori and Rachel were about equally well paid. The former received 102,500 francs at Rio Janeiro for ten representations, besides a large number of fine presents. In Buenos Ayres she earned, in the same space of time, 208,000 francs. Times have changed!

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LATEST and certainly one of the BEST

Methods for Reed Organ in the market. No teacher should fail to examine Mr. Merz' new work.

From the hundreds of voluntary testimonials already received we append the following:

From the *Cleveland Herald* of May 6th, we extract the following:

Messrs. Brainard's Sons have just published the "Modern Method for the Reed Organ," by Karl Merz. In this publication the author has not aimed to present an elaborate work upon the subject and particular department of which he treats, but to give in a concise, plain, and at the same time, comprehensive manner, the rudiments that are valuable and the music that is strictly confined to the capacities and qualifications of the instrument. As an instruction book it seems to us to meet the requirement of the pupil, and be of value to the teacher. Mr. Merz is a terse writer and expresses his sentences in a few words, but always to the point, as his contributions to the musical journals for some years attest, and in this "Modern Method for the Reed Organ" the same characteristics are noticed in the instructions to pupils and hints to teachers. The work, though not large, embraces all the elements of sacred and secular, classic, and popular music in a very pleasant combination, in which we find many compositions of the best masters. Mr. Merz has in contemplation a larger work on organ music, which we doubt not will be correspondingly as valuable as his present "Modern Method."

From the *Clinton (IL) Public* we take the following:

"Messrs. S. Brainard's Sons have just issued a new book entitled *Karl Merz' Modern Method for the Reed Organ*, and claim for it advantages which no similar work can produce. For young pupils it has no equal; and the systematic course of instruction and progressive and agreeable manner in which the whole theory of music and organ playing is made clear to the pupil, as well as the vast amount of valuable suggestions to the teacher, will commend itself to all."

The *Cincinnati Commercial* of May 9th says:

Karl Merz, the well known musical writer of Oxford, has written a modern method for the Reed Organ in which he aims to keep in view a help for those who learn to play on that instrument with the final purpose of learning to play on the Pipe Organ, and for those who use the instrument as substitute for the Piano. He mixes the sacred with the secular, the classic with the popular, in the selections many of which are from the works of the masters, but what specially commends the work is the clearness and simplicity of the method laid down for the beginner. It is published by S. Brainard's Sons, Cleveland.

Miss FANNIE O'BRYEN, a prominent teacher in Brookville, Ind., writes under date of May 6th,

"I like it very much. Think the explanations more thorough and clear than those of any other book I have ever seen. Any one old enough to understand what they read, can almost learn without a teacher."

From C. M. VON MERKTH, Marengo, O., we have received the following:

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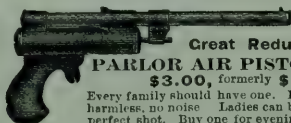
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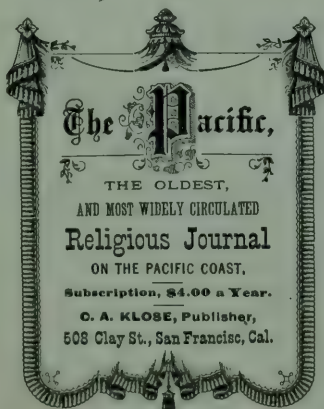
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Musical Review.

VOL. 4—No. 10.

SAN FRANCISCO, CAL., OCTOBER, 1877.

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EVERMORE.

I beheld a golden portal in the visions of my slumber,
And through it streamed the radiance of a never-
setting day;
While angels tall and beautiful, and countless without
number,
Were giving gladness greeting to all who came that
way;
And the gates, forever swinging, made no grating, no
harsh ringing.
Melodious as the singing of one that we adore;
And I heard a chorus swelling, grand beyond a mortal's
telling.
And the burden of that chorus was Hope's glad word,
Evermore!

And as I gazed and listened, came a slave all worn and
weary,
His fetter-links blood crusted, his dark brow clammy
damp;
His sunken eye gleamed wildly, telling tales of horror
dreary,
Of toilsome struggles through the night amid the
fever swamp.
Ere the eye had time for winking, ere the mind had
time for thinking,
A bright angel raised the sinking wretch and off his
fethers tore;
Then I heard the chorus swelling, grand beyond a mortal's
telling.
"Pass, brother, through our portal, thou'rt a freeman
evermore!"

And as I gazed and listened, came a mother wildly
weeping—
"I have lost my hopes forever, one by one they went
away;
My children and their father the cold grave hath in
keeping,
Life is one long lamentation, I know not night nor
day;
Then the angel softly speaking—"Stay, sister, stay thy
shrieking,
Thou shalt find those thou art seeking beyond that
golden door!"
Then I heard the chorus swelling, grand beyond a mortal's
telling,
"Thy children and their father shall be with thee
evermore!"

And as I gazed and listened, came one whom desolation
had driven like a homeless bark from infancy's bright
land;
Who ne'er had met a kindly look—poor outcast of
creation—
Who never heard a kindly word nor grasped a kindly
hand;
"Enter in, no longer fear thee, myriad friends are
there to cheer thee;
Friends always to be near thee, there no sorrow, sad
and sore!"
Then I heard the chorus swelling, grand beyond a mortal's
telling,
"Enter, brother, thine are friendship, love and gladness
evermore!"

And as I gazed and listened, came a cold, blue footed
maiden,
With cheeks of ashen whiteness, eyes filled with lurid
light;
Her body bent with sickness, her lone heart heavy
laden;
Her home had been the roofless street, her day had
been the night.
First went the angel sadly, then smiled the angel
gladly,
And caught the maiden madly rushing from the
golden door.
Then I heard the chorus swelling, grand beyond a mortal's
telling,
"Enter, sister, thou art pure and thou art sinless
evermore!"

I saw the toiler enter to rest for aye from labor;
The weary-hearted exile there found his native land;
The beggar there could greet the king as an equal and
a neighbor;
The crown had left the kingly brow, the staff the
beggar's hand.
And the gate, forever swinging, made no grating no
harsh ringing.
Melodious as the singing of one that we adore;
And the chorus still was swelling, grand beyond a mortal's
telling,
While the vision faded from me with the glad word,
Evermore!

ONE BY ONE.

An essay, read at the late commencement exercises of
Madame Zeitzka's School.

BY AURELIA C. RODRIGUEZ.

"One by one the sands are flowing,
One by one the moments fall;
Some are coming, some are going,
Do not strive to grasp them all.
One by one thy duties wait thee,
Let thy whole strength go to each."
One by one we go forth into active life,
knowing that neither man nor woman has the
right to be a mere cipher in existence, but
that we shall be called upon to exercise our
own individuality in the performance of our
allotted duties.

"Life is earnest." Its responsibilities do
not end with our present existence, for our
soul carries with it into the other world the
impress of our life here.

Life is but the vestibule through which we
pass, one by one, to the everlasting temple;
the mere beginning of a progress that shall
have no limit. We cannot too deeply feel
the high importance of the trust reposed on us,
nor can we be too faithful in our endeavors to
discharge, one by one, those duties, the per-
formance of which would appall and over-
whelm us, were our vision such as to embrace
them all in a single view.

It is within the power of *each one* of us to
lead a noble life. There is no greater error
than that of thinking that no responsibility
rests upon one small individual—does not each
drop of water reflect the Heavens?—does not
each atom help to make this beautiful Universe?
thus has every life, howe'er humble, its out-
look towards a higher and better.

One by one we turn the pages of history,
and they reveal to us noble deeds dictated by
ambition, humanity, or the stern sense of
duty.

One by one Caesar gathered the leaves of
his laurel crown; one by one Florence Night-
ingale earned each ray of that bright halo
which will forever illumine her hallowed name,
and consecrate her blessed existence. Not at
once, but, one by one, did she each day suc-
ceed in rescuing suffering valor from reckless
mismanagement and neglect, thus teaching
her sisters, by her own heroic self-devotion,
that there should be a higher aim in woman's
existence, than that of being worshipped as
"the elegant deity of a drawing-room." We
may not all reach the noble ideal of woman-
hood which her life presents, but we can
all try to scatter, one by one, seeds of
kindness and love, perhaps not on the battle-
fields of bloody strife and ignoble contention,

but rather where the human heart silently
struggles for victory over the trials and tempt-
ations of every day life.

"Counting that day lost, whose low descending sun,
Views at our hands no worthy action done."

One by one have the many lessons of res-
olution, truthfulness, faith and meekness
been engraven upon our hearts; one by one
we shall avail ourselves of these lessons to aid
us in avoiding those maelstroms of life in
which we see so many of our fellow-beings
engulfed, to help us in fulfilling our proper
destiny while acting so that "each to-morrow
find us farther than to-day."

An idle life is as unproductive of the results,
which, one by one, crown the efforts of those
whose aspirations are high, as the unproduc-
tive fig-tree of which Christ said: "Why
cumbereth it the ground?"

We should keep ever before us the idea of
progress—of progress both intellectual and
moral. All unworthy motives, narrow prej-
udices, and ungenerous suspicions, which may
creep into our hearts must, one by one, be
crushed out. They are like the parasite
plants of a tropical forest that twine around
each noble tree, first almost imperceptible, or
if seen, giving by their deceptive grace the ap-
pearance of pleasing ornament; soon they ex-
pand in size and climbing higher and yet
higher, they clasp the tree so closely in their
pernicious embrace that they choke out the
fresh vigorous life, to leave a sapless and mis-
erable ruin.

It is upon the faculty of improving each
talent God has bestowed upon us, of perform-
ing, one by one, each allotted duty, of pressing
forward to a definite end, that all success de-
pends; the obstacles which present themselves
are but the way-marks, which, one by one,
indicate our progress toward ultimate tri-
umph. Failure and its evil consequences
arise less frequently from limited intellect,
than from the want of understanding that:

"One by one thy duties wait thee,
Let thy whole strength go to each."

By working out this principle our great
men have disclosed to us, one by one, the
wonderful truths of science, the lofty flight
of genius and imagination, and the noblest ex-
amples of patriotism, valor and humanity.
Not to mortals is given the god-like power
which called from the brain of Jupiter the
goddess of wisdom; human creations are only
perfected one by one.

One by one were sung the melodies of
"Paradise Lost," the strains of which carry us
back more than a century into the presence
of the "blind poet," who more than all others

has taught us the lessons of fortitude and faith.

One by one Kepler deduced the three great laws of astronomy which define the revolutions of the planets, and have immortalized his name.

One by one, trial after trial was made before success crowned the efforts of Fulton, and steamboats crowded the maritime highways of the world.

One by one, nature has yielded her long hidden mysteries to the indefatigable researches of Galileo, Bacon and Newton, who, with magic wand have dispelled the clouds of ignorance and superstition.

"The heights by great men reached and kept,
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night."

One by one, dear teachers, you have ingrafted many a delicate flower upon our memories, and the garland is at length twined. The many useful lessons that you have taught will bind us with enduring chains to the scenes of our school-days. May the seeds which, one by one, your hands have sown, produce a rich and bountiful harvest that you may ever be proud to recognize as the results of your arduous labors.

To you, cherished class-mates, how can I say, farewell! We, who have shared each others joys and lightened each others trials, to-night go forth, one by one, to enter upon other responsibilities in a wider sphere of action. However onerous we may find such responsibilities to be, let us still remember that like our school duties, they are to be met, one by one, and in accepting them "may we to our own selves be true."

In bidding farewell to you, dear school-mates, who are to occupy the places which, one by one, we leave vacant to night, I extend words of love and encouragement. The way may seem long to you now, though we are but a step in advance. Look not too eagerly beyond, forgetful of daily duties, but remember that

"Hours are golden links, God's tokens,
Reaching heaven, one by one,
'Take them lest the chain be broken
Ere thy pilgrimage be done."

BE A GENTLEMAN AT HOME.

There are few families, we imagine, anywhere, in which love is not abused as furnishing license for impoliteness. A husband, or father, or brother, will speak harsh words to those he loves best, and to those who love him best, simply because the security of love and family pride keep him from getting his head broken.

It is a shame a man will speak more impolitely at times to his wife or sister than he would dare to any other female. It is thus that the holiest affections of a man's nature prove to be a weaker protection to a woman in the family circle than the restraints of society, and that a woman usually is indebted for the kindest politeness of life to those not belonging to her own household.

Things ought not to be so. The man who,

because it will not be resented, inflicts his spleen and bad temper upon those of his hearthstone, is a small coward or a very mean man. Kind words are the circulating medium between true gentlemen and true ladies at home, and no polish exhibited in society can atone for the harsh language and disrespectful treatment too often indulged in between those bound together by God's own ties of blood, or the still more sacred bonds of conjugal love.

RUSSIAN ARMY MUSIC.

There is only one band to each division, and it affords music at intervals, but the spirits of men are cheered on the way by their own songs, in which they give vent to their enthusiasm with a good will and melodious expression which is quite enlivening. At the head of each battalion are the drummers, and in the van are generally a score or more of good singers. First one strikes up a solo whose not unpleasant air is listened to in silence, and then the company in unison and harmony take up the chorus, the drummers joining in, while the refrain swells along the whole line in a manner which is emphatically warlike and grand. Sometimes, when the musical element is strong and solo singers rare, a soldier with a clarinet plays the solo, then all the others, with the drums, take up the chorus. The majority of the songs are spirit-stirring, and the heartiness with which they are rendered tells how deeply the feelings of the men have been stirred and the spirit in which they are marching to meet their enemy. The singing is maintained through the march, and the effect is as pleasing as it is inspiring.

We had a young pupil, whom to lead toward the good and true in music, was our ambition. We tried slowly to cultivate her taste, and lead her up higher and higher toward the masters. She left us for two months. On her return she came with a serious mien, telling us that some musical friend did not appreciate what she had learned, and that she desired to learn some classic music. We were astonished at this bold speech, and felt ashamed, that we had not long ago taken her into the classic shades. We played some sonatas for her, but the countenance of our young friend showed, that we did not hit her taste. We went from Beethoven to Mozart, Clementi, but without awaking that enthusiasm we expected. At last she remarked: "*Don't you teach Thalberg's Home, and then like pieces? That's the classic music I mean.*" Words cannot convey an idea of the sensation caused by this remark. We imagined, that she was near the gates of light, and lo, we found all darkness yet. Thalberg's "*Home Sweet Home*," is not a classic piece of music, nor are any of his works considered such, whatever their true merit may be. Speaking of classic piano writers, we mean a Bach, Haydn, Schubert, Mozart, Clementi, Beethoven, Mendelssohn, Chopin, Weber, Hummel, etc.—*Musical Hints.*

AMERICAN VOCAL TALENT ABROAD.

When we glance across the ocean, and see with eyes of pride and pleasure, that almost every country of the old world is acknowledging the lead our country is fast assuming in vocal matters, we may be pardoned for indulging in a little boasting. Scarcely a steamer touches our shores after a trans-Atlantic voyage, that does not bear to us tidings of the success of some American singer, both upon the concert, and the lyric stage, as well. And each day the list increases, the aggregate enlarges, and to-day we acknowledge no national superiority. A leading Italian musician, resident in a sister city, recently remarked to us, "With the single exception of Italy, no nation compares with America in quality and excellence of voices." Through courtesy to this gentleman we did not remark to him, as we do to our readers, "Scan the world's stage to-day, and point out any great instances of Italian supremacy over America." We do not fear the trial. Another time we may have more to say upon this question.

ONCE A WEEK says: When Verdi's "*Macbeth*" was given for the first time in Dublin, the long symphony preceding the sleep-walking scene did not altogether please the galleries. The theatre was darkened—everything looked gloomy and mysterious—the music being to match. The curtain rose, and the nurse and doctor were discovered seated at the door of Lady Macbeth's chamber, a bottle of physic and a candle being on the table that was between them. Viardot, (who was playing Lady Macbeth) was waited for in the most profound silence—a silence which was broken by a voice from the gallery crying out, "Hurry, now, Mr. Lacey, tell us, is it a boy or a girl?" The inquiry nearly destroyed the effect of the whole scene by the emotion it created.

A CLERGYMAN was recently annoyed by people talking and giggling. He paused, looked at the disturbers and said: "I am always afraid to reprove those who misbehave, for this reason: Some years since, as I was preaching, a young man who sat before me was constantly laughing, talking, and making uncouth grimaces. I paused and administered a severe rebuke. After the close of the service a gentleman said to me: 'Sir, you have made a great mistake. That young man was an idiot.' Since then I have always been afraid to reprove those who misbehave themselves in chapel, lest I should repeat that mistake, and reprove another idiot." During the rest of the service there was good order.

WHEN you feel tired, after your day's music-work is done, do not attempt to continue it. It is better to rest than to work on without pleasure or animation.—*Robert Schumann.*

SURGEON thinks some ministers would make good martyrs—they are so dry, they would burn well.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

A rooted sorrow—The toothache.

An air of importance—one's first breath.

What did Adam first plant in the garden of Eden? His foot.

A man who was asked what kind of wine he preferred, replied: "Other people's."

An Ohio man advertises for "a woman to wash, iron, and milk one or two cows."

What kind of essence does a young man like when he pops the question? Acquiescence.

A judge in Massachusetts has been named "Old Necessity," because necessity knows no law.

It's your tall fellows who are luckiest in love. The ladies are always in favor of Hy-men.

Mark Twain modestly denies that he is the man alluded to in the line, "Mark the perfect man."

"Have you heard my last speech?" asked an haranguer of a wit. "I sincerely hope so," was the reply.

A Pennsylvania music teacher fell from a third story window, and found the pitch uncomfortably high.

"Well, there is something in that!" as the man said when he tried to put on his boot with a kitten in it.

That, commenting on the proverb, "Peace hath her victories," says, "just so; more fall in Love than in War."

Two thoughts that should keep each other company: "Up with the lark," and "Down with the rheumatism."

Oliver Wendell Holmes calls a kiss a lip-sing consonant. He should have added also that it usually follows a-vowal.

"I'm a broken man," exclaimed a poet. "So I think," was the answer, "for I have seen some of your pieces."

A pleasant and cheerful mind sometimes grows upon an old and worn-out body, like mistletoe upon a dead tree.

A railroad conductor, being asked why they locked the stove replied, that it was "to prevent the fire from going out."

Why is a minister near the end of his sermon like a ragged urchin? Because he's toward (tor'd) his close (clothes).

It may not be generally known that editors get one important item of subsistence at a low price—they get *bored* for nothing.

"What would make a good leading article for me to-morrow?" asked an editor of a wit. "A halter," was the sententious reply.

Writing a sketch of his life, an Irishman says that he early ran away from his father because he discovered that he was only his uncle.

A man, having been told the price of bread had been lowered, exclaimed: "This is the first time I ever rejoiced at the fall of my best friend."

"Is that marble?" said a gentleman, pointing to a bust of Kentucky's great statesman. "No, sir; that's Clay," quietly replied the dealer.

A Danbury agriculturist made a scare-crow so frightful that it not only kept away the crows, but caused a winter-killed pear tree to leave.

A lady wishes some one would invent a "legometer," to attach to men's pedals, so that wives may determine the distance traveled by their husbands when they want to "just step down to the post-office" of an evening.

A pianoforte maker says, that of all manufactured things pianos bear the noblest characters, since they are classified as grand, square and upright.

An old maid being at a loss for a pin-cushion, made use of an onion. On the following morning she found that all her needles had tears in their eyes.

Mad dogs will not drink water. If an animal is suspected, offer him a drink from the nearest milk cart. If he laps it, he's safe. If he don't feel thirsty, shoot him.

See how wonderful are the ways of Nature in Illinois. A pair of boots costs just two loads of potatoes, and to raise the potatoes just wears out two pairs of boots.

Disease and pills, when they enter a man's body, are like two lawyers when they undertake "tew settle hie affairs"—they compromise the matter by laying out the patient.

"All bitters have a heating tendency or effect," said a doctor to a young lady. "You will except a bitter cold morning, won't you?" inquired the lady.

Musical Jones' doctor last week forbade him to eat pastry. Musical Jones simply responded to his medical man by singing dolorously, "Good-by, sweet tart, good-by."

Two shoemakers out in company were asked their profession. Says one, "I practice the healing art." "And I," said the other, "labor for the good of men's soles."

It is a remarkable fact that the moment a woman writes a letter she is frantic to put it in the postoffice, although she may have been putting off the writing for six months.

Punch's notion of nobility, is that a man of birth is commonly one whose remote ancestor did something, and his immediate predecessors, for many centuries, nothing at all.

A client remarked to his solicitor, "You are writing my bill on very rough paper, sir." "Never mind," was the reply of the latter, "it has to be filed before it comes into court."

A woman married to her second husband recently said to him: "Oh, how happy Charles would be if he were alive to see himself replaced by a man so agreeable as you are!"

An Irish paper concludes a biography of Robespierre with the following sentence: "This extraordinary man left no children except his brother, who was killed at the same time."

"Are the jury agreed?" asked a judge of a court attache, whom he met on the stairs with a bucket in his hand. "Yis," replied Patrick, "they have agreed to send out for half a gallon."

What a glorious thing it would be if all women were rich. Now there is that rich Ohio woman, who cheerfully pays her little \$50 fine every time she feels like beating the unfortunate man she calls husband.

A Connecticut farmer secreted himself in a hen-cop to see what became of his poultry, and he caught a landlord by the hair about midnight. Landlord claimed to be drunk, and gave the man twenty dollars to prove it.

An honest reputation is within the reach of all men; they may obtain it by social virtues, and by doing their duty. This kind of reputation is neither brilliant nor startling, but it is generally the most conducive to happiness.

Jinks had been indulging too freely in ardent spirits. At a street corner, his hat dropped in the gutter. Says Jinks: "I know—if I pick you up, I'll fall—if I fall, you won't p-hic-me-hic-up. Good night!" And he walked off with a smile of satisfaction describing innumerable zigzags as he went, leaving his hat in the gutter.

"Why don't the great men of France stir? Why do they remain motionless and cold while our bleeding country is ruined?" asked an orator in Paris, the other day. "Because they are cast in bronze," answered a voice in the gallery.

Punch says anyone who wishes to study the true dramatic expression of the tragic muse in the act of drinking the last bitter cup of despair to the very dregs, should watch a young mother teaching the elements of music to her first-born.

"Take off your bonnet and spend the afternoon, my dear Mrs. Slow. We are going to have tableaux to-night, and I am sure you will enjoy them." "Law sakes, I thought I smelt something good a cooking, and I guess I will stop until after supper."

A Pennsylvania farmer killed his little son's pet dog, and the boy burned the old man's barn down, and then went skirmishing around with a revolver for his parent. Nothing but the fact that the father laid remarkably low for two days saved his life.

A bachelor says, that all he should ask for in a wife would be a good temper, sound health, good understanding, agreeable physiognomy, pretty figure, good connection, domestic habits, resources of amusements, good spirits, conversational talents, elegant manners, money.

A marriage between a Christian gentleman and a Jewish lady, not long since, exercised the minds of some of their friends. "Pooh! pooh," said a gentleman, "why in the world make such a fuss about it? After all, they will only be bound together, like the Old and New Testament."

A preacher in a Scottish town took up a collection, one recent Sunday, and found, when his hat was returned, that there wasn't a cent in it. "I thank my God," said he, turning the hat upside down and tapping the crown of it with his hand, "that I have got my hat back from this congregation."

In a real property case before a French judge, at an early period of the Revolution, the defendant, whose title was contested, proved that the estate had been in his family for more than two hundred years. "Well," said the judge, "it is now full time for another family to have a turn."

A noted-horse jockey, "down East," was awakened one night by a violent thunder storm. Being somewhat timid, he awoke his wife with, "Wife! wife! Do you suppose the Day of Judgment has come?" "Shut up, you fool!" was the affectionate reply. "How can the Day of Judgment come in the night?"

The flashy owner of a crow-bait span was complaining to some bystanders that he did not know what was the matter with his horses. He had tried everything he could hear of—Condition Powders and all other specifics; but to no purpose. They would not improve in flesh. A stable-boy, of Irish persuasion, whose sympathies were aroused by the story, comprehended the situation, and modestly asked: "Did yees iver try corn?"

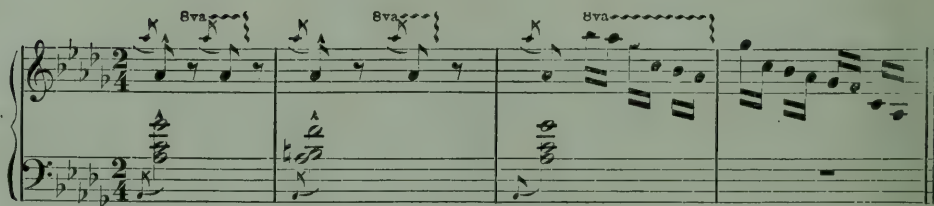
A lot of minstrels went to a town not far from Boston lately, and advertised to give a performance for "the benefit of the poor—tickets reduced to ten cents." The hall was crammed full. The next morning a committee of the poor called upon the treasurer of the concern for the amount said benefit had netted. The treasurer expressed astonishment at the demand. "I thought," said the chairman of the committee, "you advertised this concert for the benefit of the poor." The treasurer replied: "Didn't we put the tickets down to ten cents, so that the poor could all come?" The committee vanished.

BELLES OF PLACERVILLE.

GALOP CAPRICE.

J. HAMILTON WHITNEY.

Introduction.



Musical notation for the Introduction, featuring a treble and bass staff in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff includes a wavy line labeled 'Sva' above it. The bass staff provides a simple accompaniment.

GALOP.



First system of the GALOP section, featuring a treble and bass staff in 2/4 time, with a key signature of three flats. The melody in the treble staff includes a wavy line labeled 'Sva' above it. The bass staff provides a simple accompaniment.



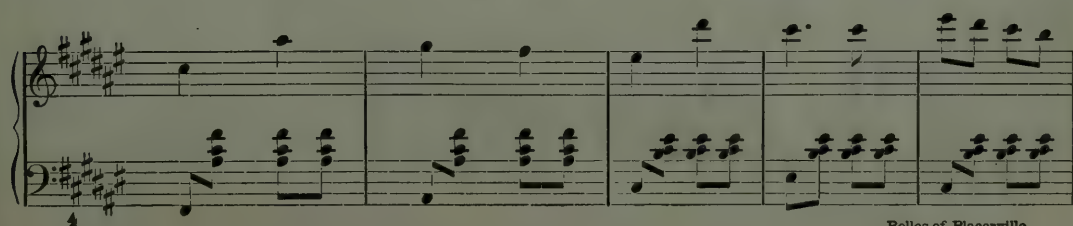
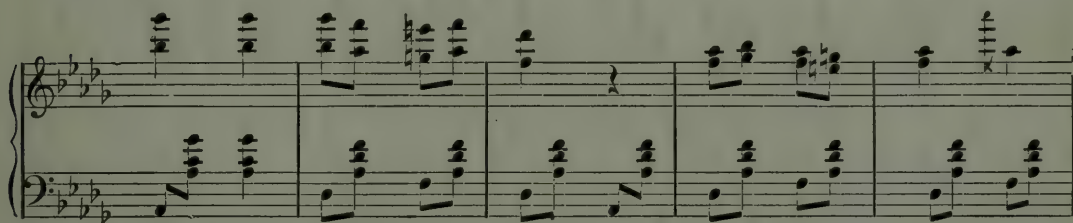
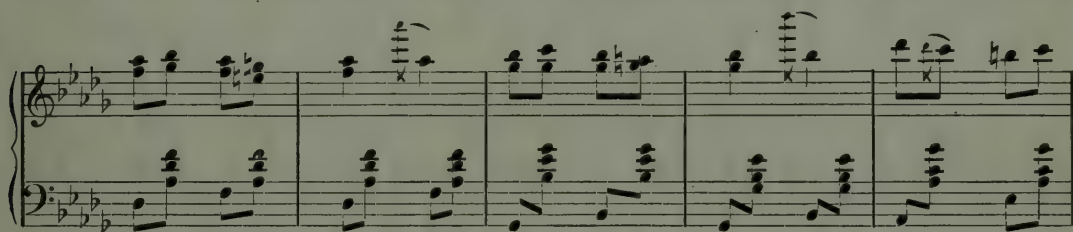
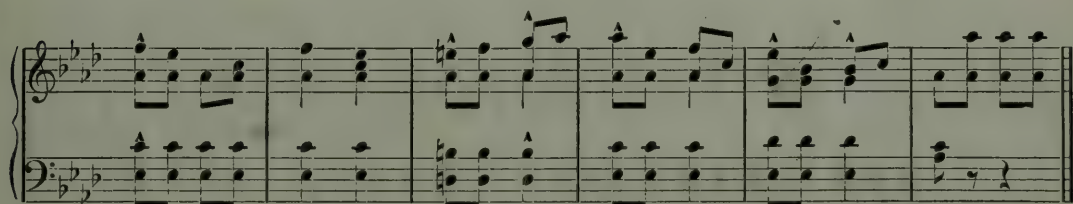
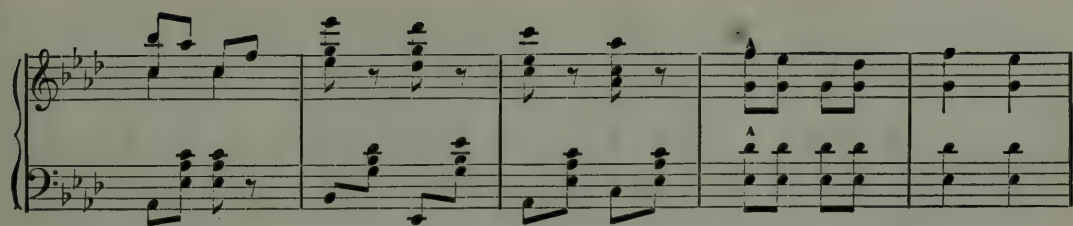
Second system of the GALOP section, featuring a treble and bass staff in 2/4 time, with a key signature of three flats. The melody in the treble staff includes a wavy line labeled 'Sva' above it. The bass staff provides a simple accompaniment.

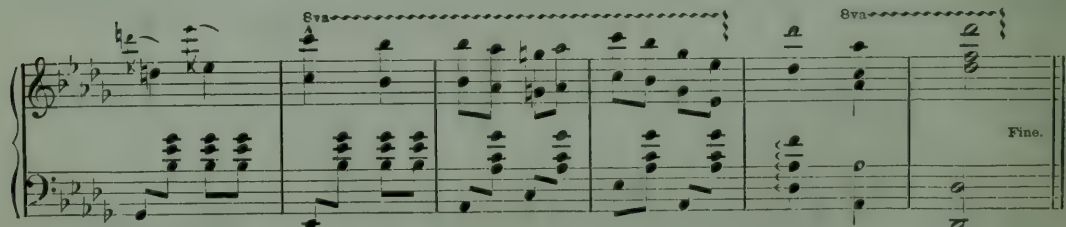
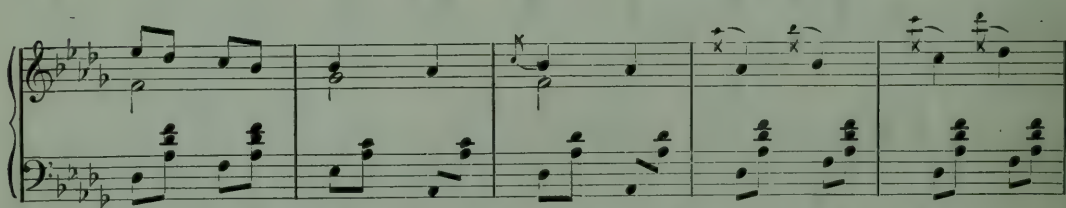
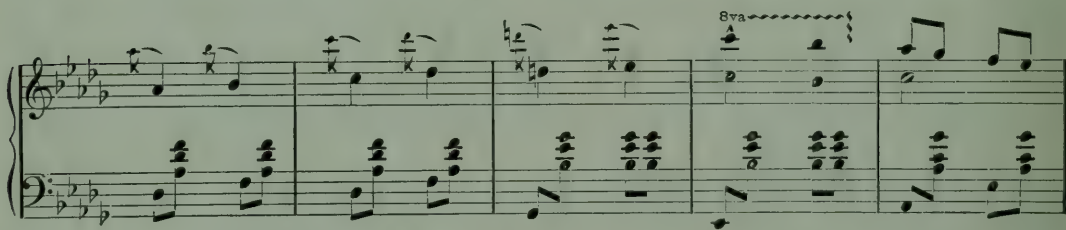


Third system of the GALOP section, featuring a treble and bass staff in 2/4 time, with a key signature of three flats. The melody in the treble staff includes a wavy line labeled 'Sva' above it. The bass staff provides a simple accompaniment.



Fourth system of the GALOP section, featuring a treble and bass staff in 2/4 time, with a key signature of three flats. The melody in the treble staff includes a wavy line labeled 'Sva' above it. The bass staff provides a simple accompaniment.





Belles of Placerville.

There is an Hour of Hallowed Peace.

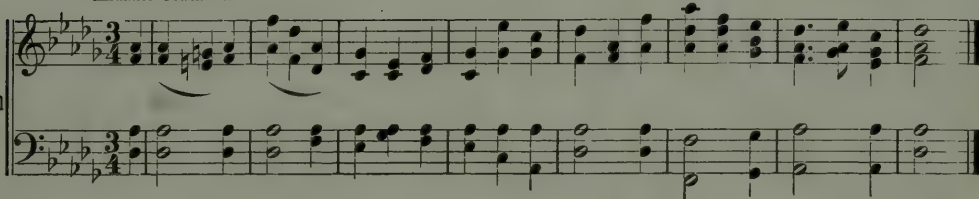
Adapted to Hymn 1304, Songs for the Sanctuary.

Words by TAPPAN.

Music by J. K. VAN SLYKE,

Andante Contabile.

Introduction



Soprano.

1. There is an hour of hal - low'd peace, For those with care op - press'd,
2. There is a home of sweet re - pose, Where storms as - sail no more,

Tenor.

1. When sighs and sor - row - ing shall cease, And all be hush'd to rest,
2. The stream of end - less pleas - ure flows, On that ce - les - tial shore.

Alto.

Soprano.

1. When sighs and sor - row - ing shall cease, ^PAnd all be hush'd to rest,
2. The stream of end - less pleas - ure flows, On that ce - les - tial shore.

Bass.

And all be hush'd to rest, 'Tis then the soul is freed from fears,
 On that ce - les - tial shore, There pu - ri - ty with love ap - pears,

And doubts which here an - noy, Then, they who oft have sown in tears,
 And bliss with - out al - loy, There, they who oft have sown in tears.

1. and 2. Shall reap a - gain in joy, Shall reap a - gain in joy.

JACK AND I.

ALFRED CELLIER.

PIANO.

Up - on a bridge we

loi - tered, just twen - ty years a - go, And cast our peb - bles in the stream that soft - ly sang be -

low, that soft - ly sang be - low. The flush of youth was on each cheek, And laugh - ter in each

eye, Our arms were round each other's necks, my playmate, Jack, and I. My playmate, Jack, and I.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The lyrics are written below the vocal line.

We gazed in - to that riv - er, and

The second system continues the musical score. The vocal line has a rest for the first two measures before entering. The piano accompaniment features dynamic markings: *f* (forte) for the first measure, *p* (piano) for the second, *f* for the third, and *ff* (fortissimo) for the fourth. The lyrics are written below the vocal line.

hailed the hap-py day When school books should be seen no more and life should be all play; And Jack should be a

The third system of the musical score continues. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line.

sai - lor and Kate his lit - tle wife; And I should be a sol - dier, and march to drum and

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are written below the vocal line. The piano accompaniment ends with a *ff* (fortissimo) marking.

fife And I should be a sol - dier, and march to drum and fife.

stacc. *p* *f* *p* *f*

On flowed the laugh - ing riv - er, O it was sum - mer then; We

vow'd we would be he - roes the day when we were men, the day when we were men, Bright,

Rit.
bright those air - y cas - tles that touched our boy - ish sky, We dreamt the dream that comes but once, my

*Rit.**piu lento.**pp*

playmate, Jack, and I, my playmate, Jack, and I. And Jack be-came a sai-lor, he

sleeps in Good-win sands, And I have been a sol-dier, and fought in for-eign lands, But

still my heart re-vis-its, Though twen-ty years are by, The bridge whereon we loi-tered, my

*Rit. al fine.**or thus.*

playmate, Jack, and I. The bridge whereon we loi-tered, my play-mate, Jack, and I,

VIRMADELA WALTZ.

Andante moderato con espressione.

By ADOLPH PFERDNER.

Introduction.
ad lib.

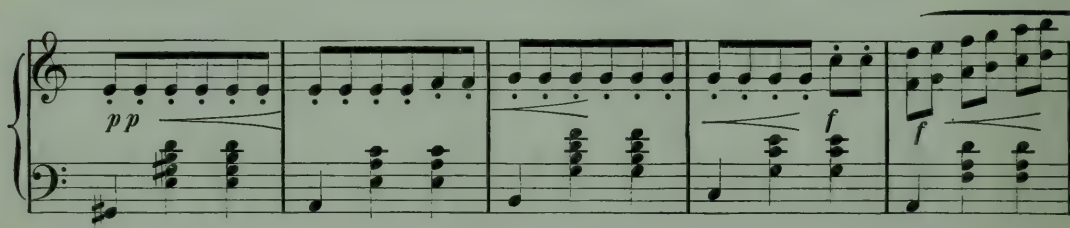
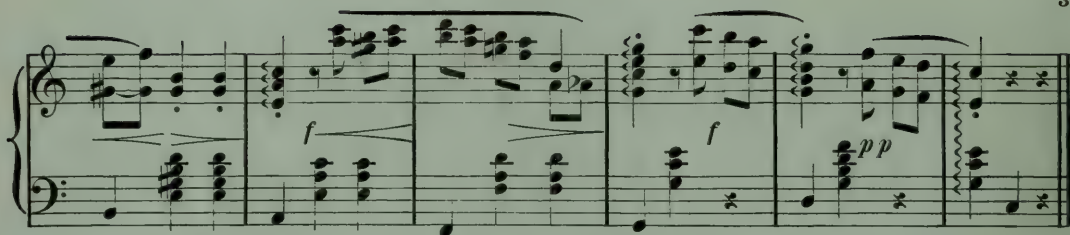
Musical notation for the introduction, featuring a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *pp* (pianissimo). The introduction consists of four measures, with the first measure containing a whole note chord and the subsequent measures containing eighth and sixteenth notes.

Tempo di Valse.

First system of musical notation, featuring a treble and bass staff. The music is marked *f* (forte) in the first measure, *pp* (pianissimo) in the third measure, and *p* (piano) in the fifth measure. The system consists of five measures.

Second system of musical notation, featuring a treble and bass staff. The music is marked *pp* (pianissimo) in the second measure and *f* (forte) in the fourth measure. The system consists of five measures.

Third system of musical notation, featuring a treble and bass staff. The music is marked *p* (piano) in the first measure, *pp* (pianissimo) in the second measure, *p* (piano) in the third measure, and *pp* (pianissimo) in the fifth measure. The system consists of five measures.



TRIO. Appassionato.



A musical score for a piano piece titled "The Song of the Lark". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece begins with a piano (*pp*) dynamic. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, suggesting a lark's song. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final chord in the bass staff.

A musical score for a piano piece titled "The Song of the Lark". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in 3/4 time. The score consists of six measures. The first measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The second measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The third measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The fourth measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The fifth measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The sixth measure has a treble staff with a half note G4 and a quarter note A4, and a bass staff with a half note G3 and a quarter note A3. The score includes dynamic markings: *p* (piano) in the second measure, *f* (forte) in the third measure, and *p* (piano) in the fifth measure. The score is written in a single system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings: *f* (forte) and *p* (piano). The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with chords and some arpeggiated figures. The voice part consists of a single line of melody. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The lyrics "The Rose Tree" are written below the voice line.

This musical score is for a piece titled "Virmadela Waltz". It is written for piano and features five systems of music, each consisting of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *f* (forte), *p* (piano), *pp* (pianissimo), and *ten.* (tension). The score is characterized by its waltz-like structure, with a 3/4 time signature. The first system begins with a *f* dynamic in the bass and a *p* dynamic in the treble. The second system starts with *pp* in both staves. The third system begins with *p* in the bass and *pp* in the treble. The fourth system starts with *pp* in the bass and *f* in the treble. The fifth system begins with *pp* in the bass and *f* in the treble. The score concludes with a final cadence in the fifth system.

f *p* *pp*

pp *pp* *f*

p *pp* *f* *p* *pp*

ten. *pp* *ten.* *f* *p*

pp *ten.* *f* *p* *pp*

Organ.

3

p

[illegible]

Sherman & Hyde's Musical Review.

OCTOBER, 1877.

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KELLOGG AND CARY.

For the last few years, San Francisco has been favored with occasional visits from musical celebrities, who have delighted our citizens with their melodious notes, but at last two stars of the first magnitude have appeared together in our operatic sky, and Baldwin's Academy has been filled on every occasion by eager listeners to the prima donna Miss Clara Louise Kellogg, soprano, and Miss Annie Louise Cary, contralto. The concert season commenced on the 10th ult. with the renowned impresario Mr. Max Strakosch as Director; Mr. J. B. Pond, distinguished in Eastern musical circles, as Manager; Mr. W. A. Andoe, favorably known in this city, as Assistant Manager, and Mr. S. Behrens as Conductor. This most effective management introduced in addition to Kellogg and Cary, Mr. J. Graff, tenor; Signor G. Verdi, baritone; Mr G. A. Conly basso; and subsequently Mr. Tom Karl, tenor; and concerts were given on the 10th, 12th, 13th, and 15th ults. to large audiences. The season of opera commenced on the 19th ult. with "Il Trovatore," and up to the present writing, the following operas have been produced: 21st, "Martha;" 22d, "Il Trovatore;" 24th, "Faust;" 26th, "Bohemian Girl;" 28th, "Faust;" 29th, "Martha;" and on the 27th, Mlle. Ilma de Murska appeared in "Sonnambula."

Miss Kellogg has a pure, clear, flexible voice, especially effective in the middle register, and a finished execution that enchants her audiences. She does herself and her art the most complete justice in the opera, where she has full scope for her dramatic genius, and in which she has uniformly won laurels in both hemispheres. Her rendition of Leonora in "Trovatore," Arline in the "Bohemian Girl," and Margherita in "Faust," have been brilliant impersonations, and won the wildest applause. In concert her leading selections were the

polonaise from "Mignon," an aria from "Linda di Chamounix;" and the aria "Casta Diva from "Norma."

Miss Cary has justly been entitled the leading contralto of the operatic stage. With a rich, powerful and sympathetic voice, she has attained a rare beauty of execution; and she excels equally in the opera and in ballads. As an actress, she takes high rank, and her Azucena in "Il Trovatore" is a masterpiece of operatic art. In the concerts, the aria from "Orpheus," the romanza from "Mignon," and "Kathleen Mavourneen," were among the selections that were heartily encored.

Mr. J. Graff has a high tenor voice, lacking fullness in some notes, and especially adapted to spirited arias. His selections in concert were well, though not warmly received, but in opera he has made a very favorable impression, particularly in "Il Trovatore," where he sang 'Di quella pira' so superbly, as to win an ardent encore.

Mr. Tom Karl has a smooth and pleasant voice, admirably adapted to the lighter tenor arias, while unequal to the more robust roles. He is an excellent actor, and in "La Sonnambula," and other operas his rendition was worthy of high praise.

Mr. G. Verdi, has a baritone voice of uncommon richness and strength, and has received a fine European musical education. In concert his solos were superior, and received with marked favor, and in "Il Trovatore" he was a spirited 'Count di Luna.' But we regret to say that in the English opera, the "Bohemian Girl," his enunciation of his mother tongue was imperfect, and his style faulty.

Mr. Geo. A. Conly, who has on previous occasions been a favorite basso in this city, justified the favorable opinions of the public in his concert selections, which were invariably encored, and in the operatic roles assigned him. In "Il Trovatore" and "Faust," especially, was his deep, resonant voice, heard to fine advantage.

Mlle. Ilma de Murska as 'Amina' in "La Sonnambula" displayed her magnificent vocalization, and won enthusiastic recalls. As an actress, she is charming, and as an artist, her culture is almost perfection. Her wonderful execution in the upper register, has full scope in this opera, which is with her a favorite. The orchestra has played so well as to deserve the highest encomiums, while the chorus was strangely unequal in different performances. This operatic season, which is not yet concluded, is a most pronounced success, thanks to the great artists, who have favored us with their presence, and to the excellent management, under which they have appeared.

This article would be incomplete, did we fail to notice the piano solos of Mr. Hugo L. Mansfeldt in the several concerts. The elaborate execution and delicacy of expression which has distinguished Mr. Mansfeldt as a pianist, were never more fully apparent,

and he was recalled on every occasion by admiring listeners. While surrounded by celebrated artists, he fully maintained an honorable place among them, and the city press, with but one noticeable exception, have given him the favorable mention to which he is justly entitled.

STATE MUSICAL CONVENTION.

A State Musical Convention was held in the new Metropolitan Temple, on Fifth Street, from the 11th to the 14th ults. inclusive, under the direction of Mr. John P. Morgan. The exercises were varied, comprising lectures, vocal instruction and social singing. The attendance was not as large as we had hoped for. Concerts were given, on the 13th and 17th insts. Among the performers in the first concert were Miss Lita Farrar, whose solo was finely executed, and the Oakland High School Club, under the direction of Prof. H. J. Todd, who sang a chorus most creditably and were encored. In the second concert, Mr. Myron W. Whitney, the celebrated basso, sang "O Rudder than the 'Cherry,'" "I am a Roamer," and "Slumber Soft," and was encored with remarkable enthusiasm. Mr. Whitney possesses a voice of great compass, and almost unequalled power, and his smooth and artistic execution makes him an universal favorite. Miss Annie Louise Cary appeared in three numbers, and was applauded to the echo. Mrs. J. E. Tippet (Clara Beutler) was in good voice, and received a deserved encore for her song, "I love my Love." Mr. Walter C. Campbell gave the "Drinking Song of Munich," composed for him by Geo. T. Evans and was recalled. The Handel and Haydn, and Oakland Harmonic Societies sang two choruses, the famous "Hallelujah" Chorus being much admired, and a party of gentlemen gave a four-part song. These concerts were largely attended and the last one was Mr. Whitney's benefit.

HENRY HEYMAN.

It is with pleasure that we note the return to our city of Mr. Henry Heyman, after an absence of several years. He is now a graduate of the Royal Conservatory of Music at Leipsic, Germany, where he received instruction from the eminent teachers, Ferdinand David and E. Rontgen. He was appointed solo violinist to the Duchess of Anhalt and visited Berlin, Paris and other musical centres of Europe to advance his knowledge of his favorite instrument. Mr. Heyman has located at 214 Ellis Street in this city, and will receive pupils for violin or ensemble playing, and make engagements to play at concerts. We wish him a successful career.

CHEAP INVESTMENT.—Those who wish a cheap investment for a small capital should correspond with the Great Western Well Auger Works, Bloomfield, Iowa.

SHERMAN & HYDE'S MUSICAL REVIEW.

THE MECHANICS' FAIR.

The season of the Mechanics' Fair at the Pavilion closed on the 22d ult. and the concert was immense on the last day. The music for the season, under the direction of Mr. R. Herold, has been of high order, and has given universal satisfaction. The attendance has been larger than during any previous year, and the receipts most gratifying. The character of the exhibits have been very creditable to the Pacific Coast, and all the arrangements have been worthy of our city, and honorable to the managers.

MISS IVY WANDESFORDE.

The citizens of Oakland enjoyed a musical treat on the 25th ult. at Dietz' Opera House, on the occasion of Miss Wandesforde's farewell benefit, prior to her departure for the East. The beneficiary was in fine voice and gave three solos and a duet with Mr. Karl Formes, and was encored with enthusiasm on each occasion. Her pure, clear tones impressed even more favorably than heretofore, and we unite with her numerous friends in the expectation that, as a member of the Camilla Urso Opera Troupe, she will win laurels on the Atlantic Coast. Miss Wandesforde was assisted by Mr. Karl Formes, Mr. Auguste Sauret, the celebrated pianist, Mr. J. C. Williams and the Morgan Glee Club; and the concert was a pronounced success in all respects.

EDITORIAL NOTES.

MRS. DORA WHEMPLE.—This lady, who is highly recommended as a teacher of piano and organ, is now located at Gridley, Butte Co. California, where she will be pleased to receive pupils.

AUGUST WETTERMAN.—For several years Mr. August Wetterman has been favorably known as the leader of the band at Woodward's Gardens, and as a teacher of cornet and other brass instruments. He will now receive additional pupils, and we cordially commend him to those desiring instruction.

WE are pleased to call the attention of our readers to the advertisement of the Great Western Well Auger Works, of Bloomfield, Iowa, in this paper. They have had an unparalleled success in inventing a machine for well-boring, mining and prospecting purposes. Their machinery took the medal at the World's fair last year at Philadelphia, and stands alone as a success. Though there have been a great many difficulties attending the perfection of a machine that would work in unexplored regions—that of well-boring, yet this machine has no equal, and stands ready to convince the "thirsty" enterprising man that it will sink a well in an astonishing short time. Their Artesian tools have no equal. These Augers and Drills are operated by horse power and bore very rapidly. Send for Illustrated Catalogue and get prices. Address, Great Western Well Auger Works, Bloomfield, Iowa.

The following new and beautiful pieces will be found appropriate for entertainments and parlor performances.

When I said Good-bye to Clo. F.....35
Song and Chorus.

Words by Mitchell. Music by Danks.

De saddest day I eber seen since I was bred and born,
Was when I said de last good-bye to Clo;
'Twas when old massa called us wid de mellow bugle horn,
Dat he told de odder darkies I must go.

Turning Gray. Ballad.....35

Music by Chas. F. Morel.

Life's sands are running fast away,
The buoyant step of youth has gone,
The falling hair is turning gray,
And time seems now to hurry on
More fleetly than in days of yore,
Before the heart became its prey,
Before 'twas sadden to the care,
Before the hair was turning gray.

Little Birdie, Sing and Cheer me.....35

Song and Chorus.

Words by De Witt Hubbell. Music by Lilian.

Little birdie, sing and cheer me,
Soothe with song my weary heart,
All my soul is dark with sorrow,
Hasten with thy magic art.
In thy voice, so sweet and winsome,
Dwells a charm can still its pain,
Calm its wild and fitful throbbings,
Lulling it to rest again.

Why don't he come?.....35

Words by Helen Marr. Music by Pferdner.

Why don't he come? why does he stay,
And leave me all alone?
How wearily time flies away!
When he has gone from home,
Why don't he come? why don't he come?
If he was here to-night,
How sweet would be my lonely home,
My dreary hearth, how bright.

The Voice of Effie Moore. Ballad.....35

Words by Birdseye. Music by Pferdner.

My barque stood by with waiting sail,
She came with tearful eye,
And pressed to mine her cheek so pale,
And whispered, Love, Good-bye!
One last embrace, and far behind
I left the loveliest shore;
Yet still I heard upon the wind,
The voice of Effie Moore.

My Beloved, I'll Think of Thee.....35

Song. F. Composed by Spencer Lane

When the shades of eve are closing
O'er broad earth and deep blue sea,
And all nature is reposing,
Bird and beast and honey bee,
When our thoughts are prone to wander
To the scenes of childish glee,
Forms and faces seen no longer,
My beloved I'll think of thee.

My Sweetheart when a Boy. Ballad.....50

Words by F. Enoch. Arranged by H. Tilla.

Tho' many gentle hearts I've known,
And many a pretty face,
Where love sat gaily on his throne,
In beauty and in grace,
Yet never was my heart enthralled
With such epical love joy
As by the darling whom I called
My sweetheart when a boy.

Beautiful Dreams of the Twilight.....35

Song and Chorus.

Words by G. Cooper. Music by C. E. Pratt.

Beautiful dreams of the twilight,
Come to my heart once again!
Now while the roses are sleeping,
Woe me from sorrow and pain.
Sing of the joys that have wandered,
Far in the vales of the past;
Whisper of love that has blossomed
Only to leave me at last!

My Love, he Built me a Bonny Bower35

Composed by John P. Morgan.

My love he built me a bonny bower,
And clad it a' wi' lilye flower,
A brawer bower ye ne'er did see
Than my true love he built for me.
But think na ye my heart was sair
When I laid the moul' on his yellow hair?
O think na ye my heart was wae
When I turned about away to gae.

COMMUNICATIONS.

APOLLO GLEE SOCIETY CONCERT.

At the Bush Street M. E. Church, corner of Bush and Devisadero Streets, a concert was given August 31st, by the Apollo Glee Society, under the direction of Mr. Martin Schultz. The solo, "Dare I Tell?" was sung by Miss Ella Seager, whose beautiful voice never fails to win an encore. Mrs. Susie Schultz sang, "Love may come to-morrow," with her usual warmth, and was heartily encored. Miss Clara Loveland made a fine impression in her duet, "See the Pale Moon," with Miss Seager. Other solos and duets were given by the same vocalists, and a solo by Mr. E. A. Cutting. Two quartettes were given by Messrs. Upton, Smith, Cutting and Holbrook, and several choruses were well produced by the members of this prosperous society, whose entertainments are always meritorious. X.

MR. AND MRS. BURNETT'S SOIREE.

Another of the agreeable soirees for which Mr. and Mrs. G. G. Burnett are becoming noted in musical circles, was given at their residence, 2506 Sacramento Street, on the 5th ult. A new comer in our city, Miss Fannie Cheney, of Santa Clara, delighted the invited guests by her fine execution in a piano solo. Mrs. Burnett's piano solo, "Come back to Erin," was one of the gems of the evening, and a piano solo by Mrs. R. F. Clark was well received. A cornet solo by Mr. Burnett was a pleasant surprise to his friends. Two excellent violin solos, were given, "Sonnambula" by Mr. C. J. J. Smith, and the "Fifth Air of Duncle" by Mr. Thomas J. Duffy. The vocal portion of the entertainment was equally well sustained. Miss Lita Farrar sang, "Flower on the Way," with *clat* and her pure soprano notes were never more effective. Mrs. Brown gave a beautiful song, "The Butterfly," Mrs. Taggard the song, "Farewell;" and Mr. R. Frank Clark, the solo, "The Warrior Bold." This fine programme also included, "When the tide comes in," by Mr. C. A. Howland, a good baritone, and the song, "We meet above," by Mr. A. Hossack. This enjoyable soiree, which introduced some of our best local talent, was followed by elegant refreshments and dancing. X.

MOMUS CLUB CONCERT.

The Momus Club Orchestra gave a concert on the 4th ult. at their hall, No. 643 Market Street, which was well attended by their friends. Mrs. Annie E. Stetson sung the contralto solo, "The Rose Bush," with fine effect, and Mrs. George J. Cowan gave the soprano solo, "Judith," in good style. A piano solo by Miss Fannie Meyers, was one of the leading attractions, and Mr. Emil Lobe played a good violin solo. Messrs. Fletcher, Bullard, Story and Atwood gave a horn quartette, and the orchestra played several selections to general acceptance. X.

SHERMAN & HYDE'S MUSICAL REVIEW.

ST. PAUL'S M. E. CHURCH CONCERT.

One of the best Church Concerts of the season was given at St. Paul's M. E. Church, Russ Street, on the 7th ult. Miss Susie D. Moore sang a solo in good taste and was recalled. Misses Moore and Larimore and Messrs. Newcum and Passmore gave a quartette which was applauded. Mr. Charles S. Hoffman and Mr. F. Katzenbach each gave brilliant piano solos, and Miss Howard and Mrs. Stephenson a beautiful piano duet. Mr. Thomas J. Duffy played the violin solo, "Littol's Serenade," in artistic style, and Master Levy gave a harmonica solo in which he made the most of that instrument. Miss Agnes Larimore gave a reading with such beauty of intonation as to delight her audience, and other recitations. A full house greeted the participants of this excellent entertainment. X.

TEACHERS AID SOCIETY CONCERT.

A literary and musical entertainment was given on the 14th ult. at the hall of the Lincoln Grammar School, by the Teachers' Aid Society, a benevolent association comprising teachers in the public schools. The hall was crowded and the various exercises were appreciated and applauded. A superior piano solo by Miss Hattie Summerfield was the opening piece. Miss Amelia I. Block sang the solo, "Say not Farewell," with her usual clearness and vigor, and Mr. J. C. Williams gave the brilliant tenor solo, "Star of Love," both were encored. An impressive recitation by Mrs. William White, a comic recitation by Mr. Elisha Brooks, and a pungent essay by Miss Mary E. Collins, were well worthy of the occasion. A spicy debate followed upon the question, "Resolved, that the General Government should own and control all the railroads," the disputants being Misses D. C. Stone and Edwards on the affirmative, and W. W. Stone and Silliman on the negative. The exercises were followed by refreshments and dancing. Miss Kate Kennedy is President of this excellent association, which has a large membership and is in a prosperous condition. X.

MRS. BURRAGE'S SOIREE.

A musical soiree was given to invited guests on the 31st August, by Mrs. Aurelia Burrage, at the rooms of her private school, No. 850 Van Ness Avenue. The soprano solo, "Welcome Pretty Primrose," by Miss Emma Peck, was one of the gems of the occasion, and was heartily encored. Mrs. W. N. Johnson gave an alto song, "The Storm," with good effect, and received an encore. A duet by these ladies, and a baritone solo by Mr. C. Makin, were successful. Mr. F. Katzenbach and Mrs. Colgate Baker gave a duet for two pianos, the overture to *William Tell*, with brilliant execution. Messrs. F. Buch and Katzenbach, played Beethoven's Sonata in C minor for violin and piano; and with Mrs. Baker at the organ, Schubert's Serenade, the latter receiving applause and an encore. A recitation by Miss May Curtis diversified this fine entertainment. We are pleased to note the prosperity of this school, and are especially glad to observe that the morning classes for young ladies are well patronized. Lectures on several branches of art, by Mrs. Colgate Baker, a lady of superior culture and large experience in foreign countries, constitute one of the best features of this school, and are highly appreciated by the advanced pupils to whom they are given. X.

WOODBIDGE CHURCH CONCERT.

A benefit entertainment was given at Woodbridge Church, corner of 20th and Capp Streets, on the 18th ult. under the direction of Prof. Frederick J. Carnes. The

song, "Heart of Gold," composed by Prof. Carnes, was sung by Mrs. Mary A. Banta with her accustomed good taste, and Miss Gracie E. Plaisted made a pleasant impression by her song, "La Far Falleta." Mr. Cornelius Makin gave the fine baritone solo, "Warrior Bold." Master Sigmund Reel and Prof. Carnes played a duet for violin and piano, and the latter a piano solo. Miss Rebecca Woodbridge showed talent as an accompanist, and the instrumental part of the exercises were quite equal to the vocal. Miss Nellie Holbrook and Mrs. Judah each gave recitations in a manner worthy of unqualified praise. The entertainment was well attended. X.

LINCOLN POST, G. A. R. CONCERT.

An entertainment was given at Pacific Hall, on the 13th ult. for the benefit of the Relief Fund of Lincoln Post G. A. R. with a varied musical and literary programme. One of the leading features in point of merit and general interest, was a character sketch by Miss Carro True, who gives promise of becoming a superior actress in comedy. To the enthusiastic applause she responded with another scene of equal merit. An excellent vocal duet was given by Mrs. Susie Schultz and Mr. A. B. Caulfield, and deservedly applauded. A ballad by Miss Marian Singer was also cordially received and encored. Piano solos were given by Mrs. R. Frank Clark and Mr. Jas. A. Kerr, and a comic song by Mr. Sam. Booth. The Occidental Quartette made two favorable appearances. Recitations were given by Miss Nellie Holbrook, and Messrs. Barton Hill, T. W. Keene, Henry Edwards and Capt. Jack Crawford. Tableaux were presented, and the First Infantry Band N. G. C. played several pieces. The ball was filled to overflowing, and the audience was most appreciative. X.

CONCERT IN SAN RAFAEL.

A concert for the benefit of the Fire Department was given at the Court House in San Rafael on the 8th ult. under the direction of Mr. H. M. Bosworth. The cavatina, "La Stella Confidente," by Mrs. Bosworth was one of the gems of the occasion, and Mrs. M. R. Blake of this city gave the contralto solo, "The Blackbird," in excellent style, and won an encore. The baritone solo of Mr. L. J. Lewis and the bass solo of Mr. Walter C. Campbell were loudly applauded. Several duets and trios by the same vocalists were exceedingly well received. Mr. Theodore Herzog played two good violin solos, and Mr. Bosworth's execution on the piano was worthy his fine reputation. This concert was musically and financially one of the most successful ever given in San Rafael. X.

CORRESPONDENCE.

San Francisco, Sept. 20th 1877.

EDITOR MUSICAL REVIEW:

On perusing the last issue of your excellent monthly, I noticed an editorial, graphically depicting the life and career of one of our most esteemed and brilliant artists, Madame Inez Fabbri, now residing in this city, in which mention was made of a sketch in the *Gartenlaube*, a journal noted as a musical authority in Germany. I have translated the sketch in question for your columns, believing it may be of interest to your many readers. S. STRAUSS.

AN OPERATIC ROMANCE.

When Patti made her appearance in Berlin as a star, receiving grand ovations, the operatic world was as much startled as were the

astronomers, by the appearance of the last comet. She came from America. It is scarcely four or five years since every broken-voiced European prima donna was considered good enough to be used for the American market, and now, a child who has received her education in that country can come and ask from a Berlin Intendancy 40,000 francs for an engagement of three months. Yet even Patti is not the greatest of those stars who have brought their radiance from across the Atlantic. The next whom we may expect is Madame Fabbri. Although she counts a few more years than Patti, she may yet, through her gift divine, eclipse the latter.

Entirely against the annals of musical history, an artist commenced her career in Central America, next sang in New York before musical connoisseurs at a private soiree, and has now become celebrated. When Inez Fabbri gave her first concert, at her side sat a German pianist of the first rank, Richard Mulder, who had arrived with her, and the most sanguine expectations were exceeded. Not alone was her throat singing, but her features, her attitudes, each of her varied motions seemed to attract themselves to the marvelous notes, and unite in an expression which enchanted all hearts. She is an original character, spurning all forms and modes hitherto in vogue, and the musical world is resounding with her praise.

The uncorrupted German taste, which values fullness of soul more than *colorature*, rarely gets enthused by a warbling Italian nightingale; nevertheless, both those people are zealous admirers of Madame Fabbri. Then in spite of her perfect Italian school, there was a genuine German heartfelt fervor in her rendering, that gave a different hue to every cavatina and every piece di bravura we had heard before. Once, when the writer expressed himself to Mr. Mulder, in regard to that very point—he was told a story which not alone solved all that was mysterious about Inez Fabbri, but was also a striking illustration of the life of modern artists; and afforded matter for a romance, which needs but the pen of an Eliza Polko to win a circle of grateful admirers.

Richard Mulder, whose name is known to every pianist of distinction, lived in Paris, esteemed and happy, when by the death of his wife, he became mentally distracted, and his physicians sent him abroad. Supplied with letters of recommendation, the patient went to Lima where Nature, a changed mode of life, and society, with their new impressions, restored his health. Being now in South America, the artist turned his steps toward Valparaiso in Chile, where, through the support of the government, a splendid Opera House had been erected. Mulder's high capacity, supported by his recommendations was soon recognized, and after the government had resolved to engage a complete Italian Opera Troupe and orchestra, Mulder accepted the commission from the government, to execute personally all those engagements in Europe, and afterward to take the management of the Opera. To make the enterprise a success, it became indispensable to have a prima donna with a youthful and powerful voice, who was also an accomplished actress of pleasing appearance.

Mulder went through France and Italy, listened everywhere and soon formed his company—a most perfect combination lacking only the main part, the prima donna. Those whom he had heard did not suffice for Chile. One was a brilliant singer but no actress, and where the latter was found the fresh voice was lacking. The third had no

SHERMAN & HYDE'S MUSICAL REVIEW.

MUSICAL ITEMS.

appearance, and the fourth in spite of her artistic singing, made no impression. In this dilemma Mulder met Rogers, the distinguished tenor, who had just returned from his triumphs in Germany. "Perhaps I can help you," said Rogers, "I did sing in the *Huguenots* with a Fraulein Schmid, in Hamburg, who was the best in voice, acting and ardor of any I have met, but of pure German school, full soul and taste, wanting *colorature*. There we may lend her a helping hand said Mulder, who soon started for Berlin, and went directly to an old acquaintance, Mr. Henry, a theatrical agent. Finding him, he said, "do you know an opera singer, Fraulein Schmid, in Hamburg?" "Quite well. She has a remarkable power of voice and is a perfect lady, who with her earnings supports her family, and thus, in spite of her ardent struggle for higher accomplishments, she is not enabled to attain her true position."

The same evening Mulder arrived in Hamburg: the opera, *Don Giovanni* was announced, Fraulein Schmid as Amina; at the end of the performance, Mulder knew he had found all he could wish for, and resolved he would not depart from Hamburg without Fraulein Schmid. Scarcely had she laid aside her theatrical costume, ere Mulder introduced himself, accompanied her home, apprised her of his enterprise in Chile, and made proposals to secure her as his Prima Donna. The thought of the venture in Chile, among strangers, disturbed the young lady, besides her contract would not expire for four months. Mulder promised to settle that matter satisfactorily, but his efforts were in vain, until he succeeded in convincing her of a positive prospect of acquiring all that she was lacking in musical perfection and of rendering a better support to her parents. Still she remained undecided, but when, next morning, the Director called, telling her that her contract was closed for a compensation of 7000 francs, and that Mulder had promised to aid her culture in every way and to take her first to Paris to his sister, to give her an opportunity of making the acquaintance of his family and friends; then the love for her art and the thought of enhancing the happiness of her parents, overcame her apprehensions, and she agreed to the proposal.

The season in Valparaiso began—"Fraulein Schmid" would not do here, a high-toned Italian name must be adopted instead. The artiste counts Fabbris among her relatives, and she assumes that name. The German "Agnes" was changed into "Inez," and under this name she appeared and inspired the public to the highest pitch. Her further studies began, and she was enabled to live only for herself and her art.

One day Mulder found her in tears; "What is the matter, Fraulein?" he asked. "Alas! I am unfortunate," was the reply. "My governess became acquainted with a German gentleman, and married at once; now I am all alone." "Well, you may follow suit," exclaimed Mulder. Raising her eyes in astonishment, she exclaimed, "I, whom should I marry?" "Myself, Richard Mulder, who else?" Inez became Madame Mulder two years previous to her arrival in our metropolis, two years which the couple passed in giving and receiving instruction, till the artiste had reached her present height of perfection, when suddenly she appeared here before the judges of fine arts, to begin her triumphal course as a star of the rarest magnitude, and an acknowledged queen of song.

—Wieniawski, the violinist, has paid a visit to Stockholm.

—Gustavus Hall will join the Oates' Troupe as baritone.

—Miss Minnie Hauk has been singing with great success at Baden-Baden.

—The new Musical University at Naples promises gratuitous instruction to all its pupils.

—"Don't make a Noise," Schottische, is one of the most fascinating dances ever issued.

—Knight Aston, the tenor, lost \$3,000 borrowed money, by the sudden departure of Emily Soldene for Australia.

—Herr Wilhelm is with his family at his villa, near Biberich, on the Rhine, slowly recovering from his recent indisposition.

—The Association des Artistes Musiciens, founded by Baron Taylor in 1843, now possesses an annual income of 60, 330 francs.

—A grand festival of classical music is to be held at Bruges next year. The town has subscribed 19,000 francs, and the province 6,000.

It is reported that at least two of the principal manufacturers of pianos have decided upon exhibiting at the Paris Exhibition next year.

—It is stated that Messrs. Boosey & Co. the celebrated music publishers, will probably take the London agency of the Weber pianos.

—Mr. John Hullah has been elected an honorary member of the Royal Academy of St. Cecilia at Rome—the oldest musical institution in Europe.

—The Boston Conservatory of Music has engaged Mr. Carl Pfleger, as vocal teacher, and Mr. S. Liebling, to give instruction on the piano-forte.

—Mme. Julie Rosewald, who left America in the S. S. Abyssinia, on August 17th, has received an invitation to sing at the Imperial opera in Vienna.

—Mlle. G. Spindler, the contralto singer, and daughter of Fritz Spindler, the well-known composer of Dresden, will make her first appearance in London next season.

—Like many another good thing, the popular "Two Orphans Schottische" has taken a fresh hold on the affections of the public, and is now more sought for than ever.

—Sir Julius Benedict, Messrs. Walter Macfarren, C. E. Stephens, John Thomas, Arthur Sullivan, and Benson are elected directors of the London Philharmonic Society for 1877-78.

—Theodor Wachtel, having returned from Switzerland to Vienna, has concluded engagements for next season, with the Royal Opera House, Berlin, and the theatres at Prague and Leipzig.

—Flotow's new opera, "Die Musikanten," founded upon incidents in the early life of Mozart, is to be performed at Turin, next October. The libretto has already been translated into Italian.

—Yes, my Darling, ever Kind, song and chorus, by Daynes, has one of those sweet and lovely melodies that charms all, 40 cts.

"From the first moment I saw thee,
And my loving heart was won;
Smiles have ever beamed upon me,
Cheery as the morning sun;
And thy countenance has never
Frowned upon me since that day;
Naught has dimmed my youthful ardor,
Nothing dimmed the light of day.
Thus to thee I now can truly
Say with clear and willing mind,
Thou wert always kind unto me,
Yes, my darling, ever kind."

—Jas. Daynes' new song, "We are happy, Darling Mother," as sung by Beaumont Read, is an immense success. It is not "base flattery" to call it the best song of the day.

—Flotow is very busy. Besides the opera, "The Musicians," which he is finishing rapidly. He is also writing an Italian opera for the firm of Ricordi at Milan, entitled "Sacountala."

—Signorita Gulietta, a prima donna, and a native of Portland, Me., arrived in New from Italy, some weeks ago, and began an engagement at Gilmore's Garden on Monday evening August 20th.

—Mr. W. H. Gladstone, a son of the ex-Prime Minister, has translated from the German, Justus Thibaut's work on "Purity in Music and Art." The father of the translator has added a preface note to the translation.

—A young tenor, Mr. Rising of Lancaster, Pa. will shortly leave for Italy, to perfect his musical education. We hope he will do honor to his name. His voice is said to be a tenore robusto, modulated with exquisite taste and skill.

—Count Dr. Pierre Loredan gave a concert at the United States Hotel, in Saratoga, on the evening of 22d ult. He played several of his own compositions, and works of Weber, Gottschalk, Thalberg, Chopin, Goria, Liszt and Mendelssohn.

—For a real "gem of song," one might search for years, and find nothing half so satisfactory as "Come once again," by Geo. S. Weeks, 40 cents.

"Come to me darling, come once again,
Bring but thy sweet smile, till I banish my pain;
Joy seems the brighter with thee by my side,
Come to me darling,—be my joy and pride."

—The posthumous quartet, No. 2 in A, two movements of one in D minor, and a fragment of an unfinished quatuor, all left by Felicien David, were played under M. Godefroys' direction for the first time in Paris, some weeks ago.

—Julia Ward Howe is writing London letters to the Chicago *Tribune*. She says she went to a philharmonic concert at which she heard an overture by Beethoven, scarcely as well given as she had heard it at a Boston symphony concert.

—Richard Wagner an ex-President Grant met at the Castle Hotel, Heidelberg, and were introduced to each other by a United States Consul. The meeting was very cordial and the conversation animated. Grant does not speak German, Wagner does not speak English.

—Two editions of the new motto song, "Don't tie to a man you don't know," have already been sold. The increasing demand warrants the prediction that its sale will surpass any song of the kind.

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With your friendship you'd better be slow;
You are safe if you think of this maxim of mine,
Don't tie to a man you don't know.

—With regard to the prize of 10,000 francs voted last year by the Paris Municipal Council, to be offered to public competition for the best original symphony, it has been recently decided that the successful composition shall be performed at the expense of the Municipality not later than six months from the date of the jury's award. As such performance will involve a further expenditure at least equal to the amount of the prize, the Prefect of Seine will recommend the grant of a second sum of 10,000 francs in the Budget of 1878.

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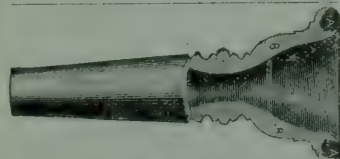
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Church's "Musical Visitor" says: "We have received from the author a copy of the 'Musical Hints for the Million,' by Karl Merz. It is a neatly printed volume of over two hundred pages. No one at all musical can open the book at any page without being interested immediately. The terse, pointed manner in which the ideas are stated, making the fallacy or folly at which many of these 'hints' are aimed stand out distinctly, at once chains the interest and points the way to a remedy. The manner in which every hint is given prominently, is ingenious, the whole book being divided into paragraphs and numbered in plain figures."

The "Chicago Alliance" says of this work: "Professor Merz, one of the best and most widely known composers of the Middle States at least, has just published a little volume of Musical Hints. The book contains what may be called musical advice and musical meditations and reveries. It is a note book made by a man who has spent his life among pupils and music, and who has gathered up the wisdom of that part of the world as Moses stole the wisdom of the Egyptians. As Professor Merz is a leader in the High Art School, is a German, and hence a 'classic,' his book is full of partiality for the best music, and of advice to those who are exposed to sensationalism and to musical clap-trap. It is highly spoken of by the musical press."

The "New York Musical Journal" says: "Very seldom does a critic find himself in so agreeable a situation as to finish a volume which has been sent him for his criticism with perfect satisfaction, especially in our times when every one feels himself called upon to spread his wisdom and to write a book. These Musical Hints are in every way to be recommended, alike to teachers and pupils. To the former they will give, aside from that which is known, also something new; to the latter it will be a treasure of good advice which they ought to take to heart. The author—a German, and himself a teacher—judging from his preface, evidently takes his calling very serious, and out of this devotion flowed the Hints. May they find that circulation which the author wishes for them, and may this short criticism serve to direct the attention of the musical public to the little book."

Of the Musical Hints, the "Rushville (Ind.) Republican" remarks: "Being acquainted with the author of this little volume, we took it up with feelings of peculiar interest, and with a friendly anxiety which caused us to turn upon it keener criticism than we would have done to a stranger. In scanning its pages we can see the lineaments of our friend in every paragraph and every sentence. To us his writings on his peculiar theme always seemed almost inspired, and the little volume before us partakes of the same spirit, possessing much of deep philosophy, originality, and at the same time a peculiar simplicity of style. The book is unpretentious, but at the same time valuable. Whoever makes a good book for children or learners is a true benefactor. The friends of Professor Merz will hail with delight this MULTUM IN PARVO on the subject of music."

The "Musical Echo" says: "Mr. Karl Merz has at last published his 'Hints for the Million' in book form, and we wish to call the attention of our readers to the volume as being something that every musical student should have, and all musical people will find it a valuable addition to their libraries."

The "Pennsylvania School Journal" says: "This modest little volume is from the pen of the editor of BRAINARD'S MUSICAL WORLD, a professor of music whose numerous compositions have made his name familiar as household words in many parts of the West. It is paragraphic in make-up and replete with variety as to matter—having been compiled mainly from hundreds of articles written by Professor Merz during the past few years, for successive issues of the monthly above named. The book is especially suggestive to teachers and amateurs, much of it being the result of long experience as a teacher of music. We know the author to be an unassuming gentleman, no less noted for practical good sense than for his rare ability as a musician, and this little book is just such a common-sense production as we might have anticipated. Teachers, parents, amateurs and all interested in music will find it unlike anything else in the market, and worth much more than it costs."

The "Cincinnati Daily Commercial" says: "The little book will be found full of instruction and entertainment for the general reader, as well as for the class for which it is intended."

The "Apologate," edited by the learned Dr. Wm. Nast, says: "Professor Karl Merz has, as a composer for himself no mean reputation, and his name is not unknown to the readers of the 'Apologate.' Whoever takes this little volume of two hundred and sixteen pages to hand will soon learn that one well acquainted with his profession wields the pen. His true he uses very modest language in the preface, and this lovely character one detects throughout the whole book. But you must not judge of the book by this modest scale. The title 'For the Million,' though not the selection of the author, is nevertheless a justifiable one, judging from the contents of the book. Instead of being divided into chapters, these Hints—four hundred and thirty-four in number—are here given paragraphically as aphorisms, in short, pithy sentences. They are for every one; not only for those who are well instructed in the art, but also for those who know nothing about music—those who, if they had had a copy of this book, would have saved themselves many stupid remarks and loss of money and time, and not a little irritation. It is a book for parents, who desire to have their children instructed in music. It is a book for pupils who are learning, as well as for teachers who aim to accomplish something thorough in their sphere. From a Christian admirer of this noble art one could reasonably expect that close attention would be paid to the relations between music and religion, as well as to the elevating influence of music upon morals. And so we find it. Music is the purest of all arts, for nowhere is it an unwelcome guest, but rather has undisturbed admission into all circles. The Hints appeared formerly in 'BRAINARD'S MUSICAL WORLD,' but having been deemed of high practical value, they were published in a more permanent form. We heartily recommend them."

The "Cincinnati Daily Gazette" says: "Professor Karl Merz, of the Oxford Female College, our worthy musical companion, has just caused to be published a beautiful small quarto, entitled 'Musical Hints for the Million,' and aside from the reputation of the author of this book, the mere fact that he has seen fit to edit and introduce it to the lovers of music is sufficient proof that the work has intrinsic value. The book is finely printed on tinted paper, and reflects great credit upon the enterprising firm by which it is published."

The "Indianapolis Zeitung" says: "We have received from the well-known German-American composer and musical author a work entitled 'Musical Hints for the Million,' which is worthy of being recommended to all lovers of the art. It gives valuable hints about musical matters, and is written in an attractive style."

The "Cincinnati Medical Advance" says: "MUSICAL HINTS, BY KARL MERZ.—This is altogether no modest a title. There's a deal of philosophy and world of good sense in the Professor's little book. Music is medicine, and we would like to see it incorporated into our materia medica—in this work you find the best way of administering it. Professor Merz is an excellent doctor, and we recommend his medicine to all, for it is preventive as well as curative in its action."

The "Domestic Monthly," of New York, speaks thus: "To the teacher of music, the amateur musician, and in fact all interested in music, these Hints possess decided value. Their purpose is not, as may be inferred from the title, to elucidate technical difficulties of the art, but rather to correct false habits and ideas, encourage study, to give practical advice to inexperienced teachers in their intercourse with pupils, and to promote a more thorough and proper appreciation of music. The author of these aphorisms is an experienced teacher of music, which fact renders them worthy of the attention and observance of all engaged in the study or teaching of the art."

The "Song Messenger," of Chicago, says: "We have read with much pleasure a little book just issued from the press of S. Brainard's Sons, Cleveland, viz: 'Musical Hints for the Million,' by Karl Merz. It contains four hundred and thirty-four paragraphs, or 'Hints,' which extend through two hundred and sixteen pages; the design of the work is shown by the following extracts from the preface: 'We aim to reach amateurs, and even those who know little or nothing about the art. Especially are young and inexperienced teachers the objects of our considerations. * * * If these Hints create a desire for further study, for a deeper penetration into the mysteries of our art if they are of any practical value to teachers; if they give any one of them higher views of the profession, etc., we shall be satisfied.' In our opinion, this work is calculated to do the good its author desires. It is evidently the chronicle of a wide experience, and has earnest and kindly reflections thereon. The field of Mr. Merz's experience has, we judge, been that of the great majority of music teachers. Rather than of the few who frequent the higher walks of instruction. Constantly under his eye have been the girl who wants 'pieces with some TUNE to them,' the young man who wants to learn 'harmony in six lessons,' and their fellows. Instead of allowing his teaching to settle—as it does in the great majority of cases—into a hum-drum, ambitious routine, our author has brought the mind of a philosopher to bear upon it even to the least interesting details, hence is especially well prepared to write words of the wisest practical usefulness. The first paragraph tells the uninitiated about the care of pianos, and good-naturedly descends to particulars adapted even to the primitive states as to one pair of hands in the 'Song Messenger' some years ago, where a lady was dissatisfied with the tuning of her piano because she could not play the scale of G without having to strike a black key. One of Mr. Merz's aphorisms especially deserves to be perpetuated. It is: 'It requires but one roose to set all to screaming. Open it and take out the cork, and one pair of hands will be applauded.' What a sharp setting forth it is of a concert-room scene, with which we are too familiar. We are glad to notice the several strong pleas for musical instruction in schools contained in the book, although it is the most natural plea in the world for an earnest musician—to put forth and is a matter of course in a book by such an author."

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From the *Clinton (Ill.) Public* we take the following:

"Messrs. S. Brainard's Sons have just issued a new book entitled *Karl Merz' Modern Method for the Reed Organ*, and claim for it advantages which no similar work can produce. For young pupils it has no equal; and the systematic course of instruction and progressive and agreeable manner in which the whole theory of music and organ playing is made clear to the pupil, as well as the vast amount of valuable suggestions to the teacher, will commend itself to all."

The *Cincinnati Commercial* of May 9th says:

Karl Merz, the well known musical writer of Oxford, has written a modern method for the Reed Organ in which he aims to keep in view a help for those who learn to play on that instrument with the final purpose of learning to play on the Pipe Organ, and for those who use the instrument as substitute for the Piano. He mixes the sacred with the secular, the classic with the popular, in the selections many of which are from the works of the masters, but what specially commends the work is the clearness and simplicity of the method laid down for the beginner. It is published by S. Brainard's Sons, Cleveland.

Miss FANNIE O'BRYEN, a prominent teacher in Brookville, Ind., writes under date of May 6th,

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VOL. 4—No. 11.

SAN FRANCISCO, CAL., NOVEMBER, 1877.

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THE GREAT MYSTERY.

Only an hour ago she spoke my name;
And now the sweetest words that love can frame,
Or harsh reproach, to her are all the same.

'Mid locks where yellow sunbeams find their kin,
In the dear hand so pulchre and so thin,
Over the heart, so pure, so free from sin,

I place these flowers, for since she loved them so,
She will be glad to take beneath the snow,
A little of their tender grace and glow.

For when I saw her first, a rosebud fair
Lay in the meshes of her yellow hair;
For memory's sake I place another there.

Perhaps she knows, for there be those that say
That this strange something that has gone away
Lingers awhile beside the cast-off clay.

If this be true, she knows the grief I feel;
Can she not find some way to break the seal?
Some way her loving presence to reveal?

But she lies still and cold and makes no sign;
Oh! who, this wondrous mystery, can define?
Only a breath between her world and mine!

They say she lives—I kneel beside the clay—
They call her dead—yet living far away—
Oh! what is life, and what is death, I pray?

PAGANINI.

Nicholas Paganini was born at Genoa, Feb. 18, 1784. His father, who kept a small haberdasher's shop, bad, like many Italians of his class, a decided taste for music, and played the mandolin acceptably. Perceiving that his child had likewise a taste for music, the father at once resolved to cultivate it; but he was so brutal in his teaching that any other than the little Paganini would have been disheartened by the bad treatment he had received, and perfectly disgusted with an art which was only to be acquired through suffering.

After his first lessons with his father, he studied with Giovanni Servetto, and then Giacomo Costa, under whom he made wonderful progress. The child seemed born to be a musician.* At six years of age he played the violin, and at eight he could write a sonata for his instrument. At nine he executed variations of his own composition upon the air of "Carmagnole," in a concert given at Genoa. Soon after, his father took him to Parma, where he studied with excellent masters. Ghiretti taught him counterpoint; however, he was not very docile. The precocious boy, already in search of new effects, was not willing to accept those traditional uses which form the basis of teaching.

When he returned to Genoa, he composed

* His mother, Teresa Boccardo, dreamed that an angel came to her, and told her that her son would be a wonderful performer."

several pieces so filled with difficulties, that it cost him much labor to learn to execute them. He sometimes worked ten or twelve hours upon a single passage, before he could play it satisfactorily to himself; and it was by this heroic application that he laid the foundation of a talent which defied all comparison.

He commenced his artistic circuit in 1797, by travelling through the principal cities of Italy, in company with his father. Wherever he went, he gained admirers by his astonishing skill; but, at his lodging, he received more ill-treatment from his father than marks of affection. By dint of entreaty, Paganini after a while obtained his father's permission to go to Lucca, to attend the musical festival of St. Martin.* Emancipated from the paternal yoke, the young artist marched with giant strides in the path of celebrity and of glory; but the maturity of his reason was far less precocious than that of his genius. Though but a child of fifteen in years, he was more than a man in art, when he was left to direct his own course.

The greatest fault of Paganini was his passion for gambling, and his choice of associates, who more than once stole from him in one evening the product of several concerts. Setting aside the injury of such habits to his reputation, the young musician got into financial difficulties that obliged him, from time to time, to sell his violin.

On one such occasion, having engaged to give a concert at Leghorn, he begged a Frenchman, who was much devoted to music, to lend him his violin, a splendid Guarnerius. After the concert, the Frenchman refused to take back the violin, saying, "I will not profane the chords which your fingers have touched. The violin was mine: now it is yours." Paganini determined never to give up the violin so handsomely offered him, and to make use of it in all his concerts. At Parma, Passigni, a painter, and amateur of music, defied Paganini to play a very difficult concerto manuscript, promising to give him a very fine Stradivarius violin if he succeeded. "If that is the case," said Paganini, "you may as well take leave of your violin." And he played the concerto at sight, in such a skillful manner, that Passigni could not hesitate to give him the valuable instrument.

The youth of Paganini may be summed up

* The youth gained large sums of money, and proposed to give his father a part; but the selfish man threatened to kill him if he did not give up all he earned. Then the son proposed to allow his father an income, which was finally agreed to. After the father's death, Paganini took care of his mother, which, to use his own words, he considered 'a sweet duty.'"

in two words,—disorder and genius. If he loved his art extremely, he loved pleasure as well. As a remedy sometimes springs from an excess of evil, so his unbridled passion for gambling cured itself. We give our readers his own account of the manner in which he was cured:—

"I shall never forget," said he, "that one day I placed myself in a situation which was to decide my future career. Prince X. had for a long time wished to become possessor of my excellent violin, the only one I then had, and which I still have. One day he begged me to set a price upon it; but, not wishing to part with my instrument, I declared that I would not give it up for less than two hundred and fifty gold Napoleons. A short time after, the prince said he had no doubt that I was in jest when I set so high a price upon my violin, but added that he was willing to give me two thousand francs for it. It happened that that very day I was in great need of money, in consequence of a heavy loss I had met with at play, so that I was sorely tempted to accept the offer of the prince. Just then a friend came to invite me for the evening. My capital consisted of only thirty francs: I had lost my jewels, watches, rings,—everything of value but my violin. Immediately I resolved to try my luck with my thirty francs, and, if fortune was contrary to me, to accept the Count's offer, and leave for St. Petersburg, without instrument and without means, with the view of re-establishing my affairs in that city. Already my thirty francs were reduced to three, and I imagined I was *en route* for the great city, when, in the twinkling of an eye, my fortune changed. With my three francs I gained a hundred. This favorable moment saved my violin, and set me on my feet again. From that day forth I have withdrawn from gambling, to which I had sacrificed so much of my youth. I was convinced that a gambler is everywhere despised, and so renounced that fatal passion."

If Paganini ceased to be a gambler, he was still a fantastic and odd being. Strange to say, he suddenly gave up his violin playing, and took to his guitar, at the same time studying agriculture in the castle of one of his protectors. Four years passed in this manner, when the violinist, suddenly coming to the consciousness of his own ability, resumed his violin and the course of his travels. In 1805 he went to Lucca, where he remained three years. One of his feats at this time is the "Scene Amoureuse," written for two strings of the violin, the treble and the fourth.

Afterwards he succeeded in executing pieces wholly on the fourth chord. Lombardy had been the only theatre of our illustrious virtuoso until 1808, when he left Lucca, and roved about the peninsula during nineteen years. He was like a meteor which suddenly shone brilliantly in one place, then was lost from sight until it re-appeared elsewhere with renewed brightness. All was mysterious in his existence, alternating with brilliant apparitions and profound eclipses. The frequent indispositions of the artist would have sufficed to explain why he at times remained so long secluded from public view; but popular credulity and the love of the romantic would not permit the public to be satisfied with simple reasoning. They preferred the foolish calumnies propagated by the hatred and jealousy of his rivals.* There were those who pretended that the musician had killed some one in a fit of vindictive humor. Others represented Paganini as a murderer who had perfected himself in his art in the forced leisure of a prison.

These detractors declared that he had acquired his marvellous skill on the fourth chord while in prison. The life of the artist was for some time tormented by the lying rumors, of which the newspapers of France and Germany were but the too complacent echoes. Finally M. Fétis published an article in the "Revue Musicale," which put an end to the scandal.

But, if no one could deny his genius, there was enough about him to furnish a pretext for those who were inclined to denigrate his character,—for example, his haughtiness, and the disdain with which he treated his rivals, his despite of the conventionalities of society, forgetfulness of services rendered, and a certain charlatanism in getting up a dramatic scene. The inhabitants of Leghorn, who had been the first to encourage him with their bravos, did not give him a very friendly reception on his return to them. Speaking of a concert that he gave at Leghorn, he said, "As I was about going on the stage, a nail stuck into my heel, which made me limp: the public began to laugh. Just as I was beginning my concerto, the candles on my music-stand fell down: another burst of laughter from the audience. After I played the first measure through, the treble string of my violin broke, which still further excited their gaiety; but I played through the piece on three strings, and brought down the house." It is only a pity that this accident of the broken treble-string has had so many editions. There are people who report it as a trick play-

ed to display the artist's great skill more effectually.

The artistic tour through Italy" being finished, Paganini was ready to gratify the desire he had long had of visiting Austria. The ovations he had received in his own country could not be compared to those of which he was the object when he arrived at Vienna, March 16, 1828. Some people felt a sort of superstitious terror at seeing this Mephistopheles-looking man playing the variations of the "Sorciere" with a power possessed by him alone.

At this period, photography was unknown, and celebrated men were distinguished by their portraits upon snuff-boxes, cigar cases, etc. Paganini not only had this honor, but also that of giving his name to the new-fashioned hats, dresses, gloves, etc.

From Vienna he went to Prague, where he was not so warmly received; but the indifference of the Bohemians was more than overbalanced by the flattering receptions he met with in all other cities of Germany.

In March, 1831, Paganini gave his first concert at the Opera House in Paris, and immediately became the idol of the French *dilettanti*. During the year, he travelled in England, where he levied a tax upon British curiosity, which the journals of that country had the bad taste to find too heavy, and therefore accused the great artist of cupidity. His performance in Belgium and Holland created unbounded enthusiasm. Laden with riches, Paganini returned to Italy in 1834. He bought the Villa Gajona, in the neighborhood of Parma, to which he retired, only going occasionally to Milan and Genoa.

In 1836 he went again to Paris, to attend a lawsuit which had been instituted against him by the proprietors of a casino, who had engaged his services. It was in vain that he pleaded ill-health as the cause of breaking his engagement: the tribunal condemned him to pay the sum of fifty thousand francs, under pain of imprisonment. Paganini was then suffering from phthisis, which finally carried him off. One of the last acts of his life grandly refuted the reproach of avarice, that had so often been cast upon him.

In 1838 he sent Berlioz twenty thousand francs, as a token of his appreciation of his two symphonies, to which he had listened with pleasure at the Conservatory. Could the career of the violinist be crowned more honorably? Growing feeble, he went farther south; but neither the climate of Marseilles, nor that of Nice, afforded him any relief. He died at Nice, May 27, 1840, at the age of fifty-six years.

As if everything that regarded Paganini was to be singular, the clergy refused him the honors of Christian burial, either because he would not receive the sacraments, or for some other reason. The difficulties arising from their refusal lasted several months. Finally, after a long parley between the episcopacy of

Nice and that of Parma, and the friends of the defunct, permission was given to bury the body near the church in the village of Gajona.

Paganini left his fortune, estimated at two millions, to his only son Achilles, with the reservation of a few legacies; but he left no inheritor of his genius, and the secret to which he attributed his wonderful ability was buried with him. However, we have only to ask ourselves if this secret was anything more than a very remarkable organization favored by indefatigable perseverance.

"As a composer, Paganini stands very high. His works are rich in invention;" and he everywhere displays a scientific knowledge of his art.

While under the instruction of Giacomo Costa, director of the orchestra, and first violinist of the principal churches of Geneva, Paganini made rapid progress. At eight years of age he wrote his first violin sonata, which, with some other of his youthful compositions, was unfortunately lost. During the six months he was with Costa, he was obliged to play a new concerto every Sunday. At twelve years of age he played for the first time in a concert at the Grand Theatre at Geneva, where he executed variations of his own composition, upon the air of "La Carmagnole," with great success. Paganini published the anecdote of his first interview with Rolla, about that time. His father had taken him to Parma, that he might study composition with Rolla. "When we came to Rolla's house," he says, "we found that he was sick in bed. His wife invited us into a room adjoining his chamber, that she might speak with him, as he appeared disinclined to see us. While waiting, I took up a violin that lay upon the table, and played the music I found with it, viz: a concerto of Rolla's, the last he had written. The composer, astonished at what he had heard, sent to know the name of the virtuoso who had performed his music. When told that the virtuoso was the boy who had come to him for instruction, he was much surprised, and said that he could teach me nothing."—L. B. Urbino.

FIGURES THAT DON'T LIE.

Some of our reed organ manufacturers were considerably startled by a statement recently made in the *Music Trade Review*, that Messrs. J. Estey & Co. of Brattleboro, Vt., sell more organs in Europe than all the other American makers together. One rival house instantly put forth the claim that these organs are consigned to agents on sale. The impudent slur was answered by a square exhibit of official figures, backed by a Notary Public's affidavit as to the genuineness of the sales. Thus, honest success silences dishonest detraction. The Estey Organ literally takes the same place in the European market that it has long held at home, as the first and best. Better evidence than this is hardly needed than the fact that the manufactory—the largest of its kind in the world—is in the midst of the widely extended business depression, still running its full complement of workmen to meet the demand for these world renowned instruments. N. Y. Sun.

* In a letter published in Paris, justifying himself against the aspersions of malignant and ill-disposed persons, Paganini says, "After I had played the variations called 'Le Streghe' (The Sorceresses), at a concert in Vienna, a gentleman said that he could find nothing that would astonish him in my playing; for he himself had distinctly seen the Devil near me, guiding my arm, and conducting my bow while I played. His striking resemblance to my features was sufficient proof of my origin. He was clothed in red, had horns on his head, and a tail between his legs. Of course, after so minute a description, there can be no doubt of the correctness of the gentleman's statement; and many people are persuaded that they have found out the secret of what they call my *tour de force*."

* Pope Leo XII. decorated our artist with the grand order of the Golden Spur.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

Party ties—white cravats.

Electric belles—female telegraph operators.

The "couching hosa" is the Indian name for a locomotive.

For what port is a man bound during courtship? Bound to Havre.

Does a monarch always shower blessings on his people when he reigns?

Old maids are described as "embers from which the sparks have fled."

Rare bits of coloring from the old masters—black and blue spots on a school-boy's back.

Why should young ladies set good examples? Because young men are so apt to follow them.

The voice of a *prima donna* is described as "six octaves above the screech of a lost Indian."

One time and two motions, when a mother at her toilet braids up her hair and upbraids her heir.

A man, hearing that a raven would live two hundred years, bought one to test the truth of the assertion.

A Boston widow wears with becoming pride a massive gold ring made from the plate of her departed husband's teeth.

An Irish paper, describing a late duel, says that one of the combatants was shot through the fleshy part of the thigh bone.

A person looking at some skeletons the other day asked a young doctor present where he got them? He replied: "We raised them."

A young man in New York is becoming independently rich by breaking off marriage engagements objectionable to his father at \$100 a time.

A contemporary thinks that the much used phrase, "boys will be boys," is all nonsense, because boys will be men if they live long enough.

Eastern papers say that the girls in parts of Pennsylvania are so hard up for husbands that they sometimes take up with printers and lawyers.

A little girl asked her sister what was chaos, that her papa read about? The elder replied, "It was a great pile of nothing, and no place to put it in."

It is averred that the reason American girls refuse to enter domestic service is that they object to anything approaching menial employment—that they seek is hymeneal.

Mamma: "Um-ber-el-la—four syllables, I have often told you, Georgie, is incorrect. Now let me hear you pronounce the word properly." Georgie, (in a huff): "Gingham."

Here is a receipt to get rid of an acquaintance whose society you do not like:—"If he is poor, lend him some money; if he is rich, ask him to lend you some. Both means are certain."

A minister asked a tipsy fellow, leaning up against a fence, where he expected to go when he died. "If I can't get along any better than I do now," he said, "I shan't go anywhere."

"You never catch a lie coming out of my mouth," said a man notorious for his untruthfulness. "No," retorted a bystander, "lies fly out of your mouth so fast nobody can catch them."

A young clergyman, being about to preach for a father in the ministry, was asked whether he would not like to be by himself awhile. "No," was the prompt reply: "I am already cocked and primed." The old minister afterwards remarked that he flashed in the pan.

Talking about suicide, an old lady lately said:—"It's all very well to rail at suicide, but wait until you've been a woman 110 consecutive years, and you will, probably, think differently about it."

When Rufus Choate was alive, people ascertained at what hotel the great barrister stopped by looking down the register until they found two blots and a spatter that no one could read, which stood for his name.

A yankee printer out west, whose office is half a mile from any other building, and who hangs his sign on the bough of a tree, advertises for an apprentice. He says, "A boy from the country would be preferred."

"I was not aware that you knew him," said Tom Smith to an Irish friend, the other day. "Know him," said he, in a tone which comprehended the knowledge of more than one life, "I knew him when his father was a boy."

A certain caravan orator at a fair, after a long yarn descriptive of what is to be seen inside, generally winds up by saying, "Step in, gentlemen, step in. Take my word for it, you will be highly delighted when you come out."

"I say, Jones, how is it that your wife dresses so magnificently, and you always appear out at the elbows?" "You see, Thompson, my wife dresses according to the *Gazette of Fashion*, and I dress according to my ledger."

"Peter, don't you enjoy the astronomical phenomena these evenings?" said a well-to-do citizen, residing in West Harrisburg, to his colored employee, the other evening. "Clare to goodness I never tried 'em; mushmelon's my favorite fruit!"

As a party of gentlemen and ladies were climbing to the top of a monument, one hot day lately, a gentleman remarked: "This is rather a spiral, flight of steps." To which a lady replied: "Yes, *perispiral*!" and she wiped her brow as she spoke.

A doting mother of a waggish boy, having bottled a quantity of nice preserves, labelled them, "Put up by Mrs. Doo." Johnny having discovered the goodies, soon ate the contents of the bottle, and wrote on the bottom of the label, "Put down by Johnny Doo."

A Dutchman married a second wife in about a week after the death of No. 1. The Sabbath following, the bride asked her lord to take her riding, and was duly "cut up" with the following response: "Do you think I ride out mit another woman so soon after the death of mine frau? No, no!"

A poor emaciated Irishman, having called in a physician in a forlorn hope, the latter spread a large mustard plaster, and put it on the poor fellow's lean chest. Pat, when he with tearful eyes looked down on it, said: "Dochter, it strikes me it's a dale of mustard for so little mate."

In a certain school during parsing lesson, the word *waif* occurred in the sentence. The youngest who was up, a bright-eyed little fellow, puzzled over the word for a few minutes and then a bright idea struck him. "I can parse it—positive waif, comparative waifer, superlative seeling-waif."

Mrs. Golightly (fishing for a compliment)—"Ah! Mr. McJoseph, beauty is the most precious of all gifts for a woman! I'd sooner possess beauty than anything in the world!"

Mr. McJoseph (under the impression that he is making himself agreeable)—"I'm sure, Mrs. Golightly, that any regret you may possibly feel on that score must be amply compensated for by—er—the consciousness of your moral worth, you know—and of your various accomplishments!"

Applause is not always a token of having excelled in the right direction. The public is at times very lavish with its applause and often most so, when it is least deserved. The clown's nonsense is applauded also; while he, who performs a feat requiring years of practice, may scarcely be noticed.—*Musical Hints.*

A good story is told of a Nashua, N. H. physician, who recently vaccinated a family of twelve persons and charged twelve dollars. A few days thereafter he took a dozen cabbage plants in part pay, as he supposed, but upon final settlement learned, to his surprise, that Mr. Farmer charged doctor's prices—"one dollar a head."

Two cardinals found fault with an eminent painter for having in one of his pictures given too florid a complexion to St. Peter and St. Paul. "Gentlemen," replied the artist, displeased with the criticism, "do not be surprised; I painted them just as they look in heaven. They are blushing to see the church so badly governed."

The following conversation occurred between a colored prisoner and a temperance lecturer, who was in search of facts to fortify his positions and illustrate his subject: "What brought you to prison, my colored friend?" "Two constables, sah." "Yes, but I mean had intemperance anything to do with it?" "Yes, sah, they wuz bofe uv 'em drunk, sah."

A yankee orator is said to have brought tears to the eyes of his audience by his "touching" description of the case of an erring Indiana hen, that had been recently discovered in the back part of a hardware shop, where the misguided fowl had struggled for three weeks vainly trying to hatch out a pair of white porcelain door-knobs, without sympathy or sustenance."

Mamma (who has been quietly watching certain surreptitious proceedings).—"Willie, who helped you to that cake?" Willie (promptly).—"Hebben, mamma." Mamma (sternly).—"Sh—sh—sh, you naughty boy! how dare you tell such stories?" Willie.—"Taint my fault if it's a tory, ma. Didn't pa tell beggar man zat hebben helped zhose zat helped zemselves?"

One of a party of Irish laborers was killed by the caving of a gravel bank. Another of the party was relating the affair to a friend. He said:—"Och but the boy is kilt sure. He's kilt." Then, after a moment's meditation, he continued:—"And I wish I knew joost the place where I'm to be kilt. Be jabbers, wouldn't I be gittin a long ways from that place intirely?"

There was a little gathering the other evening, and a lady, with the desire to elevate the conversation asked a young man if he had never felt a deep and subtle thrill, a fullness of feeling, so to speak, that reminded him of another life. He said he had once. It was when he was in the country, and the doctor called it cholera morbus, and charged him \$4 a visit.—*Norwich Bulletin.*

A gentleman of immense proportions entered a crowded car at Emonton, leading by the hand a very small woman, whom everybody supposed to be his daughter, judging from appearances. At Scrubgrass a Titusville oil producer stepped aboard the train, and, finding the seats occupied, stepped up to the man and said: "Will you be so kind as to allow me to occupy a part of this seat? I'll hold your little daughter on my knee." He retreated when the other rose up in a threatening manner and fairly screamed: "Daughter! She's my wife, and I'd like to catch you holding her on your knee!" A peal of laughter followed this announcement, and the Titusville man went out on the platform for air.—*Venango Citizen.*

BUT THEE.

Music by Chas. F. Morel.

Arranged by F. B. Ch.

Amoroso.

VOICE.

PIANO.

§

1. If I were the light of the bright - est star, That burns in the ze - nith,
2. If I were the soul of a be - witch - ing song, With mov - ing, melt - ing
3. If I were a mem' - ry past al - loy, I'd ling - er where thou

now, I'd tum - ble down from my home a - far, And
 tone, I'd float from the gay and thought - less throng, To
 art. It I were the thought of a - bid - ing joy, I'd

kiss thy ra - diant brow. If I were the breath of a
 soothe thy soul a - lone. If I were a charm by a
 nest - le in thy heart. If I were a hope too with a

CON GRAZIA.

CALLA VOCE.

RAIL.

fra - grant flow'r, With view - less form and free, I'd
 fai - ry wrought, I'd mark thee with a sign, And
 mag - ic might, To make the fu - ture fair, I'd

4

But Thee.

steal a - way from the fair - est bow'r, To dear - ly, dear - ly
 ne'er a - gain should a gloom - y thought, O'er shad-ow thy gen - tle
 make thy home on the earth so fair, As the bless - ed paths of

ff
 love, but thea.
 spir - - it shrine.
 an - - gels are.

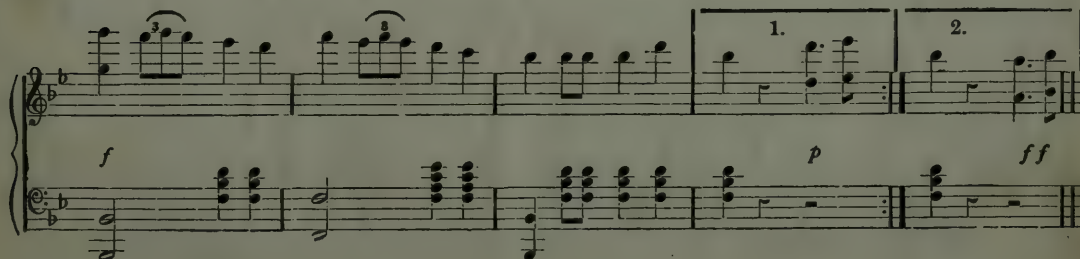
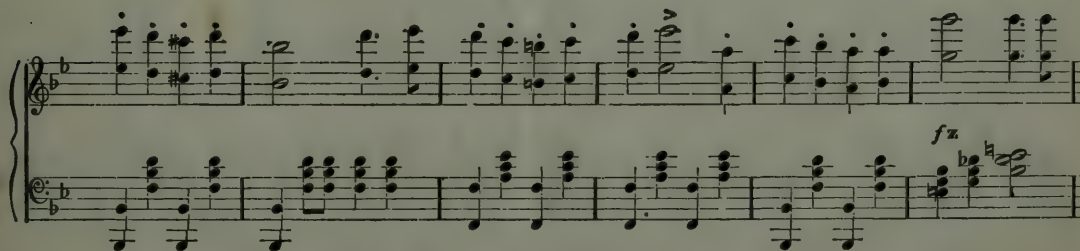
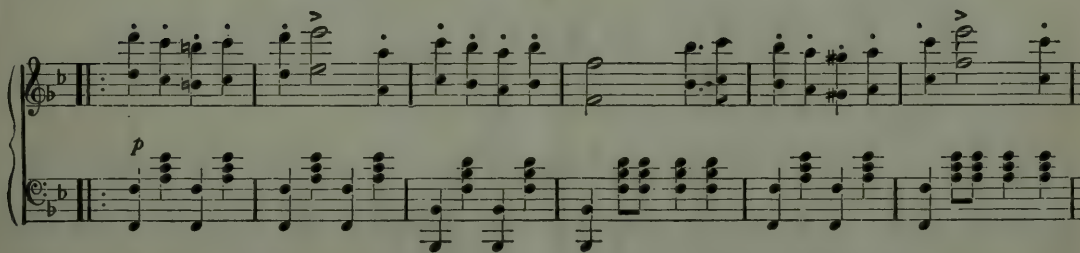
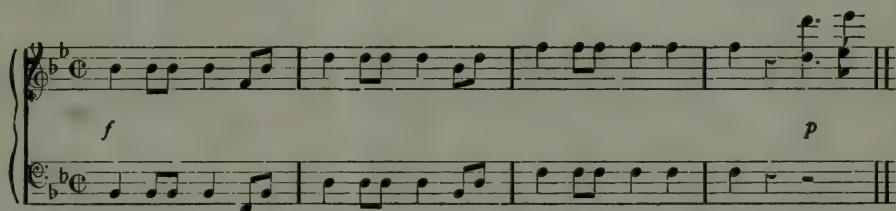
D. C. AL SEGNO. S

BALLENBERG'S Grand Carnival March.

A. PARLOW.

Op. 104.

PIANO.



First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains several measures with notes and rests, some marked with accents (>). The lower staff is in bass clef with a key signature of one flat. It begins with a fortissimo (*ff*) dynamic marking and contains dense chordal textures.

Second system of musical notation. The upper staff continues the melodic line with notes and rests. The lower staff continues the dense chordal accompaniment.

Third system of musical notation. The upper staff features a melodic line with some slurs. The lower staff has a more active accompaniment, including a passage marked with a piano (*p*) dynamic.

Fourth system of musical notation. The upper staff includes some sixteenth-note passages. The lower staff features a fortissimo (*ff*) dynamic marking and dense chordal textures.

Fifth system of musical notation. The upper staff continues the melodic development. The lower staff is marked with a fortissimo (*ff*) dynamic and contains dense chordal textures.

Sixth system of musical notation. The upper staff includes first and second endings, marked with "1." and "2." above the staff. The lower staff begins with a fortissimo (*f*) dynamic, followed by a fortissimo (*ff*) section, and concludes with a "Fino." marking. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Trio.

p *fz* *p*

f *ff*

March Da Capo al Fine.

Trio Da Capo al

The musical score is written for piano and features a Trio section. It consists of six systems of staves. The first system includes a treble and bass staff with a key signature of two flats and a common time signature. Dynamics include *p* (piano), *fz* (forzando), and *p*. The second system continues the melody and accompaniment. The third system features a *f* (forte) dynamic and includes the instruction "March Da Capo al Fine." The fourth system starts with a *ff* (fortissimo) dynamic. The fifth and sixth systems continue the piece, with the final instruction "Trio Da Capo al" appearing at the bottom right.

TO GURTRUDE F. SAXTON, CHICAGO, ILL.

WHY DOES MY DARLING SIGH.

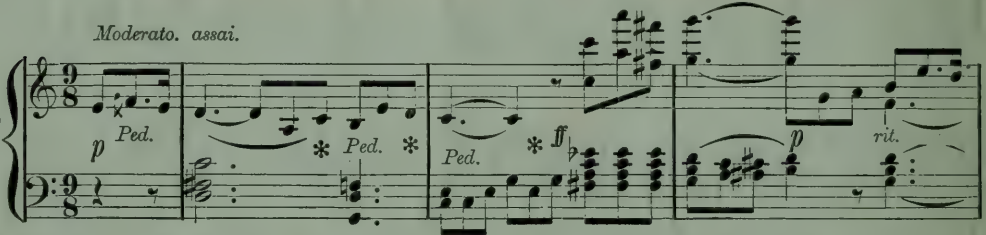
(SUNG BY C. S. FREDERICKS.)

Arr. by GEO. T. EVANS.

Words and Music by H. A. MARSHALL.

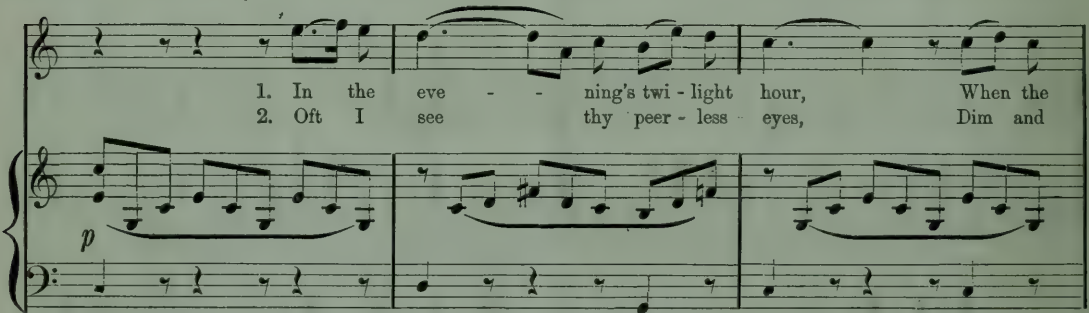
Moderato. assai.

PIANO



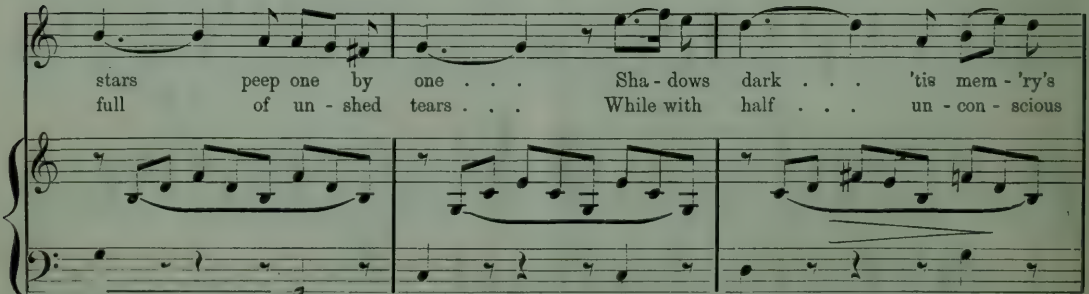
The piano introduction is written for a grand piano in 2/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, B2, and C3. The piece is marked with a piano (p) dynamic and includes several pedal (Ped.) markings and asterisks (*) indicating specific performance techniques. The notation ends with a ritardando (rit.) marking.

1. In the eve - - ning's twi - light hour, When the
2. Oft I see thy peer - less eyes, Dim and



The first system of the song features a vocal melody and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The piece is marked with a piano (p) dynamic.

stars peep one by one . . . Sha - dows dark . . . 'tis mem - 'ry's
full of un - shed tears . . . While with half . . . un - con - scious



The second system of the song continues the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The piece is marked with a piano (p) dynamic.

Entered according to act of Congress, in the year 1876, by SHERMAN & HYDE, in the office of the Librarian of Congress, at Washington, D. C.

pow'r, . . . Flit o'er thy face . . . when smiles should reign. . . . Why is it
 sighs, . . . Breath-ing oft - 'ner as eve draws near. . . . Why do you

thus . . . my pre-cious trea-sure, Can-not you . . . in me con-fide, . . . Sure-ly
 sigh, . . . and look so lone-ly, Does not the world . . . to you seem bright, Sure-ly

dar-ling, you can tell me, Tell me why . . . you sigh fo-night. . .

CHORUS. Can be sung with five or six voices by using small notes.

AIR.

f Why do you sigh . . . and look so lone-ly, *pp* Can-not you . . . in me con-fide. . *f* Sure-ly

ALTO,

f Why does my dar - ling sigh, *pp* Why does my dar - ling sigh,

TENOR.

f Why does my dar - ling sigh, *pp* Why does my dar - ling sigh,

BASS.

f

pp

dar - - ling you can tell me, Tell me why you sigh to - night.

f Why do you sigh, Why do you sigh to - night.

f Why do you sigh, Why do you sigh to - night.

f

p

D.C.

FANCHON POLKA.

Composed by H. J. WIDMER.

TEMPO
DI
POLKA

The first system of musical notation for the Fanchon Polka. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a series of chords and eighth-note patterns. A 'Ped' (pedal) marking is present at the end of the system, followed by an asterisk (*).

The second system of musical notation. It continues the piece with similar chordal and melodic patterns. Dynamic markings 'f' (forte) and 'fz' (forzando) are used to indicate volume changes. The system ends with a 'Ped' marking and an asterisk (*).

The third system of musical notation. It features more complex rhythmic patterns, including sixteenth notes. The system concludes with a 'Ped' marking and an asterisk (*).

The fourth and final system of musical notation. It includes dynamic markings 'f' (forte) and 'p' (piano). The system ends with a double bar line, indicating the conclusion of the piece.

First system of musical notation, measures 1-5. The key signature has two flats (B-flat and E-flat). The music features a melody in the right hand and a bass line in the left hand. Measure 5 begins with a forte (*f*) dynamic marking.

Second system of musical notation, measures 6-10. Measure 6 begins with a piano (*p*) dynamic marking. Measure 7 is marked "1st." and includes a repeat sign. Measure 10 ends with a repeat sign.

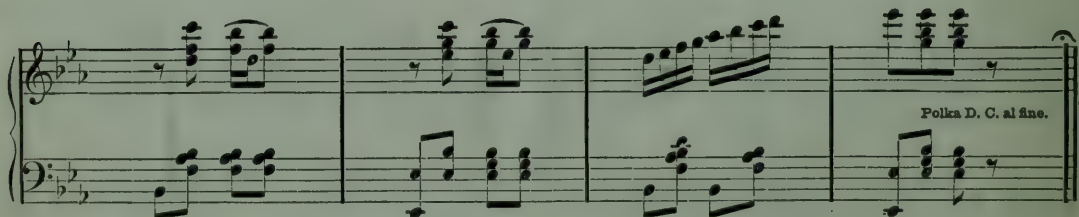
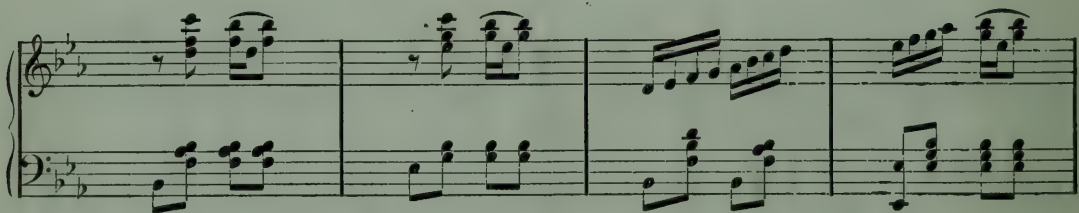
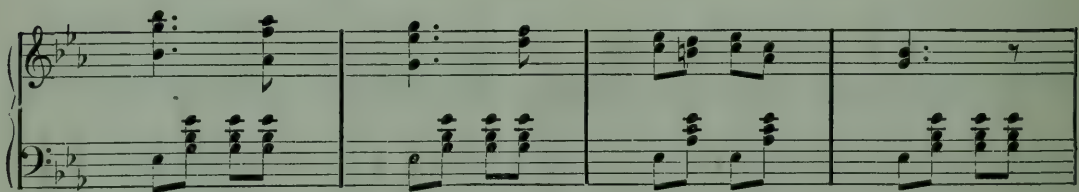
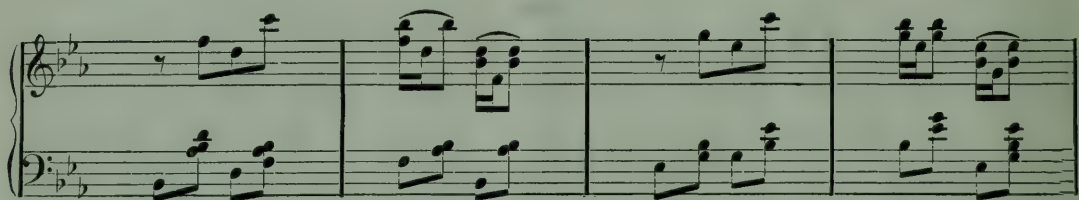
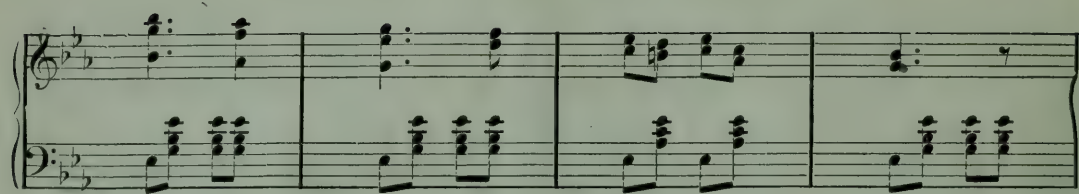
Third system of musical notation, measures 11-15. Measure 11 is marked "2d." and includes a crescendo (*Cres.*) hairpin. Measure 12 includes a forte (*f*) dynamic marking. Measure 15 ends with a repeat sign.

Fourth system of musical notation, measures 16-20. Measure 16 includes a fortissimo (*ff*) dynamic marking. Measure 17 includes a forte (*f*) dynamic marking. Measure 19 includes a piano (*p*) dynamic marking. Measures 16 and 19 are marked "Ped" (pedal) and feature an asterisk (*). Measure 20 ends with a repeat sign.

Fifth system of musical notation, measures 21-25. Measure 25 ends with a "Fine." marking.

Trio:

p



Polka D. C. al fine.

San Francisco, October 1st, 1877.

Messrs. SHERMAN, HYDE & Co.

Gentlemen :

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OPERA COMPANY feel it at once a duty and pleasure to
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Francisco. The tone of the **WEBER PIANO** is so
pure and sympathetic, that it sustains the voice to a
wonderful degree, and the action meets every require-
ment of the most exacting musician. We honestly
commend them in the highest terms.

Clara Louise Kellogg,	Annie Louise Cary,
Tom Karl,	J. Graff,
G. Verdi,	Geo. A. Conly,
Ernest Reiter,	S. Behrens, Conductor.

Sherman & Hyde's Musical Review.

NOVEMBER, 1877.

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THE KELLOGG-CARY OPERA.

Since our last writing, the season of Kellogg-Cary opera has proved a success unparalleled in the musical history of San Francisco, operas having been produced as follows: Sept. 28, Oct. 3d and 6th, *Faust*; Sept. 29, *Martha*; Oct. 1, *Lucia de Lammermoor*; Oct. 5, 8, 10,* and 27, *Mignon*; Oct. 12 and 13, *Don Giovanni*; Oct. 15, *Il Trovatore*; Oct. 25, *La Sonnambula*; Oct. 17, 19, 20, 22, and 24, *Aida*; the 20th being Miss Annie Louise Cary's benefit; Oct. 26, Acts of *Martha*, *Faust* and *Hamlet*, benefit of Miss Clara Louise Kellogg. At the close of this brilliant season, the managers, Messrs. Max Strakosch and J. B. Pond, deserve the thanks of our citizens for the superior manner in which these operas, especially *Aida*, have been put upon the stage, and their congratulations upon the musical and financial results achieved. One of the most noticeable improvements since our last issue, has been in the chorus, which has been most effectively trained by Mr. E. J. Reiter, whose ability as a conductor is conceded. The orchestra, under the direction of Mr. S. Behrens, has played so excellently as to win universal approval.

In *Mignon* and *Don Giovanni*, Mlle. Ilma De Murska was assigned prominent roles, and she as well as Miss Kellogg and Miss Cary, won enthusiastic applause and recalls. Never before have these operas been so well received in San Francisco, and *Mignon* especially has become established as a favorite opera. The aspiring Mignon, the charming Filina, and the dashing Federico, have never been so brilliantly portrayed as by the three stars of our musical horizon, Kellogg, De Murska and Cary. De Murska also appeared in *Trovatore* and *Sonnambula* with eclat, especially in the latter opera, which gives a grand opportunity for her marvelous execution.

But the great event of the season has been

the production of *Aida*. With largely increased orchestra and chorus, with elaborate scenery and elegant costumes, this celebrated opera has been even more complete than was promised. Miss Kellogg displayed her magnificent genius as an actress in the character of *Aida*, which combines sentiment with spirit, and tenderness with force. Miss Cary as Amneris, the King's daughter, showed fine dramatic power, and embodied the highest ideal of this remarkable personage. Mr. J. Graff was an effective Radames, while Mr. G. Verdi gave a most vigorous personation of Amonasro, which surpassed his achievements in all other operas. Mr. Geo. A. Conly as Ramfis, sang his music with such wonderful power and distinctness, that we could have wished him to appear more frequently. Mr. Lafontaine as the King was entirely satisfactory.

The music of this greatest of Verdi's works is dramatic and impressive in the highest degree. The Egyptian martial music, and priestly worship and processions, were given with oriental splendor. The audiences were loud in their applause, and recalled the artists after each of the principal scenes. This opera affords ample scope to the artists in both solos and concerted music, and they seemed inspired by their surroundings.

In several operas Mr. Tom Karl was heard to good advantage, particularly in *Mignon*, where the music is well adapted to his agreeable voice, and his fine acting was the subject of general remark. The role of Leporello in *Don Giovanni* was filled by Mr. Carl Formes, of this city, and his admirable acting was the delight of his audiences. He was in good voice, too, and contributed greatly to the success of the opera. The benefit nights of Kellogg and Cary will be long remembered. Floral offerings were showered upon the prime donne, and Miss Kellogg was presented with an elegant gold brooch, studded with diamonds; the address being delivered by Col. J. D. Jackson, to which she feelingly responded. We trust these artists will remember, with mingled pride and pleasure, their grand triumphs in San Francisco.

As we go to press, we learn that the management have arranged for three opera nights and a matinee at the Grand Opera House, Monday, Wednesday, Friday and Saturday, November 5th, 7th, 9th and 10th.

Mrs. L. S. MARRINER.

We are pleased to welcome the return to our coast of Mrs. Louise S. Marriner, after an absence in Europe of eighteen months; during which time she enjoyed an extensive pleasure tour on the Continent, and subsequently devoted her time to musical study. She first took lessons in Paris of the once famous baritone, Delle Sedie, afterward of Madame Viardot Garcia, a distinguished teacher, and finally of Wartel, the celebrated instructor of Mme. Nilsson and Mme.

Trebelli-Bettini. Mons. Wartel is especially noted for his skill in technique. Having received instruction in various musical specialties from these teachers, she went to London, and took lessons in English Songs from Mr. H. Deacon, who was a former preceptor of Miss Annie Louise Cary, and prepared the latter for several operas which she sang in that city.

Mrs. Marriner has thus cultivated her voice to the best advantage during her absence, and the marked improvement is most gratifying. Her numerous friends will be glad to know that she will henceforth sing the soprano parts in the quartette choir of the Unitarian Church of this city. During her travels, Mrs. Marriner heard all the noted singers of the old world, and cannot fail to profit by her fortunate experience. Her present address is 611 Harrison Street, where we hope she may be induced to receive pupils in vocal culture.

THE SCHMIDT QUINTETTE.

After listening to the exquisitely played quintette from Schumann, by the Schmidt family, on the 9th ult., at the Metropolitan Temple, we were agreeably surprised by the announcement of a series of musical soirees, to be given at Mercantile Library Hall, on the 6th and 20th insts., and the 4th and 18th of December. A rare and interesting sight is that of a family united by so strong a bond, and each so gifted. The constant practice and interchange of thought, adds essentially to the complete mastery of this highly intellectual form of music. The programme on the 9th, was made up with good taste and understanding of public sentiment. The variety was charming, and introduced not only a quartette movement by Rubinstein, but an andante from Haydn, and a finale from Goltermann.

The solo playing of Mr. Ernst Schmidt, though not loudly applauded, was, nevertheless, of great merit. The violoncello, being less frequently heard than the violin, is not so readily appreciated, but the tone of the young artist, and his technical ease are astonishing, and we would gladly have heard more of the Goltermann concerto. Miss Alice Schmidt upon the piano, is an exccutant of much brilliancy and feeling. In the music of Mendelssohn, we only wished more lightness and rapidity. We trust this effort on the part of Mr. Louis Schmidt will meet with perfect success. The profession certainly can afford to waive all selfish considerations in the true enjoyment of quintette music, and our citizens ought certainly to avail themselves of so ennobling a means of entertainment and culture.

TEACHER WANTED.

A superior music teacher is desired to locate at Biggs' Station, Butte Co. Cal. Address Mr. F. R. Girard, care Sherman, Hyde & Co. San Francisco.

SHERMAN & HYDE'S MUSICAL REVIEW.

AN INTERESTING LETTER.

In another column will be found an article from the pen of Miss Lita Farrar, concerning the merits of Wagner as an operatic composer, which will be of interest to our readers. Miss Farrar has had an opportunity in London to compare the operas of the Italian and German schools, as interpreted by the leading artists of the world.

COMMUNICATIONS.

SENIOR FERRER'S CONCERT.

A concert of superior excellence was given at Pacific Hall, on the 24th ult., tendered to Senior M. Y. Ferrer of this city. The guitar solo, "Elisir d'Amore," by Senior Ferrer, was exquisitely played and encored, and the duet for zither and guitar by Mr. K. E. Trauner and Senior Ferrer, and Mr. Trauner's zither solo, were gems. Signor S. Arrillaga, the celebrated pianist, superbly played Liszt's "Souvenir de Norma." Mr. Clifford Schmidt gave a good violin solo. Mrs. J. E. Tippet sang the "Serenade Creole" in finished style. Two daughters of the beneficiary made their debut, Miss Eugenia Ferrer in the piano solo, "Dance des Sylphs," and Miss J. A. Ferrer in the soprano solo, "Heaven hath Shed a Tear." Each of these promising amateurs was deservedly well received. A song by Mr. Benj. Clark, an aria by Mr. Louis Dochez, and a quartette by Messrs. J. S. Bettencourt, F. M. French, C. A. Howland, and E. McD. Johnstone, were among the interesting features of the concert. The audience was large, and their enthusiastic encores evinced their appreciation of this uncommonly fine combination of our local talent. X.

MISS WITHROW'S SOIREE.

One of the most entertaining musical soirees of the season was given to invited guests, on the 11th ult., by Miss Marie Withrow, at her residence, corner of San Jose Avenue and Twenty-fourth Street; and our local talent was well represented. Miss Lita Farrar sang the solo "Caro Nome" from "Rigoletto" with beautiful expression, and her fine execution was prominent in the solo, "Flower on the Way," with violin obligato by Mr. Thomas J. Duffy. The duo, "Home to our Mountains," from "Trovatore," by Miss Marie Withrow and Mr. J. C. Williams, was one of the best features of the soiree. Miss Withrow's sympathetic contralto voice being heard to good advantage. Mr. Williams also made a fine impression in his duet, "Torno Mia" with Miss Farrar. Miss J. Tucholsky, whose voice is noted for its fine quality, evinced superior culture in her piano solo, "Poor though my cot may be," Mr. S. S. Bennett gave the song, "Nancy Lee," with spirit, and also sang in the trio from "Attila" with Miss Farrar and Mr. Williams. Among the fine pieces on the programme was the duet, "Life's dream is o'er," by Misses Marie and Eva Withrow. This soiree, which was followed by elegant refreshments, was distinguished not only for its musical excellence, but for the genial social spirit pervading the assemblage. X.

SOIREE AT SAUCILITO.

A musical soiree was given by Mrs. Weale at the Clifton House, in Saucelito, on the 12th ult. Among the participants was Miss Lita Farrar of this city, who gave several vocal and instrumental selections to general acceptance. This hotel is a fine Summer resort, and musical entertainments of a superior character are often given. A.

LORING CLUB CONCERT.

At the Metropolitan Temple on the 16th ult., the Loring Club, an association of forty-six young men receiving vocal instruction from Mr. D. W. Loring, gave an invitation concert, which was greeted with a full house. The programme included fourteen German songs, some of which have never before been given on this Coast. Lachner's "Hymn to Music," a difficult piece, was most artistically rendered, and would have done credit to professionals. Schumann's "Dreamy Lake," Mendelssohn's "Rhine Wine Song" and Brambach's "Night on the Ocean" were noticeable for correct execution. The Club, which includes as good vocal talent as our city can produce, is making most creditable progress under Mr. Loring's teaching. Mrs. J. E. Tippet gave the soprano solo, "Hie thee Shallop" by Kuchen, with chorus by the club, and two other solos. She was in fine voice, and was fortunate in her selections, which received merited encores. A more enthusiastic audience has seldom been seen in our city. X.

FIRST CONGREGATIONAL CHURCH PRAISE SERVICE.

The autumnal praise service at the First Congregational Church, Rev. Dr. A. L. Stone, Pastor, occurred on the 30th of Sept. and as usual, the spacious edifice was crowded. The congregational singing of familiar hymns, accompanied by the organ and brass instruments, was impressive. The selections for the choir have never been surpassed in any of these quarterly services, and the execution was so superior as to delight every listener. The offertorium, "O day of rest and gladness," for contralto with French horn accompaniment, was most sweetly and expressively sung by Mrs. Annie E. Stetson. Mrs. Lizzie P. Howell and Mrs. W. C. Little gave a beautiful duet, "Awake up my glory." One of the most finished pieces of church music we have ever heard is "Sing Alleluia forth," given on this occasion in solos and chorus, by Mrs. Howell, Mrs. Stetson, Mr. Saml. D. Mayer and Mr. R. Jansen. Mrs. Howell's solo especially, was superbly executed. "Beautiful Zion," and "Te Deum Laudamus" were sung by the quartette choir, and Mr. Mayer presided at the organ. X.

SANTA ROSA SEMINARY.

This newly established institution is fast working its way to a position among the very best schools on this Coast. Miss Ada Chase, from Stamford, Conn. has recently joined her sister, Miss Martha, and the two ladies are resolved to found a seminary that will be an ornament to the State and a desirable home for young ladies during their school years. Santa Rosa is situated in a beautiful valley, is favored with a most excellent health record, and presents every attraction for a young ladies' seminary. The school affords superior advantages for instruction in the common and higher English branches, and fine opportunities for the study of French, German, and music. We are glad to welcome such earnest workers to our Coast, and wish the Misses Chase every success in their undertaking. J.

AMOTAGS' SOCIAL PARTY.

The Amotags gave one of their brilliant dancing parties on the 12th ult. at Lunt's Hall, in the Red Men's building, on Post Street; which was well attended without being crowded. The music was excellent and the party enjoyable, the toilettes being moderate and sensible. This society is largely composed of members of the Apollo Glee Society, which is under the direction of Prof. Martin Schultz, and in a flourishing condition. X.

CANTATA OF "THE HAYMAKERS."

This beautiful cantata was produced on the 4th, 5th, and 6th ults. at the Metropolitan Temple, with a good orchestra, and large chorus, under the direction of Mr. M. J. Stimson, the pianist of the occasion being Mr. Martin Schultz. The preparations had evidently been elaborate, and the costumes were for the most part well selected. The choruses were exceedingly well sung, and would bear favorable comparison with those of experienced societies. Among the large number of soloists, three were particularly successful and deserve special mention; Miss Ella Seager, Mrs. Susie B. Schultz and Mrs. C. R. Humphrey. The audiences were large and appreciative. X.

MISS LEONORE SIMONS.

Among the really enjoyable performances in which our local talent participated, we regard that of Miss Leonore Simons on the 5th of August, at the Grand Opera House as worthy of special mention. In the role of Azucena in "Il Trovatore," she showed superior ability, and very few debutantes have been as successful. Her voice is a contralto of excellent quality and under the able instruction of Madame Fabri she has made fine progress. She evinced both musical and dramatic talent of a high order in the trying role of Azucena, and it was the conviction of her audience that she will yet make her mark in the operatic world. We understand that Miss Simons will soon go to Europe to complete her musical studies, and she has our best wishes. B.

IVY CHAPTER SOIREE.

At Red Men's Hall, on the 9th ult., a literary and musical entertainment was given by Ivy Chapter, Order of Eastern Star, which introduced superior local talent. Prof. H. C. Sieb gave a piano transcription from *Martha*, so excellently, as to receive an ardent encore, to which he responded with "Robin Adair." Miss Annie Gleason gave the soprano solo "Sing, Sweet Bird." This young lady has a fine voice, which we hope to see carefully cultivated. Mr. McD. Johnstone, who has a rich basso voice, sang "The Old Sexton," and Mr. F. G. Truett gave the tenor solo "Watching." Miss Grace D. Pierce, who has quite a reputation as a reader, recited "Lundy's Lane" exceedingly well, and "Beautiful Snow" as an encore piece. Misses Gertie Olmstead, and Lulu Paget were very pleasant in some good recitations. R.

STOCKTON ACADEMY OF ST. AGNES.

This school for young ladies has become one of the best seminaries in California, and the people of the great San Joaquin valley are justly proud of it. It is a deplorable fact that our public schools are not what they ought to be in many respects, and that parents prefer to educate their daughters in private schools. Stockton is easily accessible, healthy, and in the midst of a largely populated country, and is just the place for such an institution. The academy is near the city and has very fine and extensive grounds, donated by the generous Captain Weber, who takes a just pride in this school, and is doing all he possibly can to promote its interests. The buildings are new, with all the modern improvements; and the Sisters give personal care to their pupils, and provide all the comforts of a home. Music is made a specialty, and it is not too much to say, that those who teach music have no superiors in this State. The Sisters are highly educated, self-sacrificing ladies, and parents in that section of the State would do well to patronize the institution, as the charges are moderate, and facilities for a thorough education are superior. F. R. G.

CORRESPONDENCE.

MUSIC OF THE FUTURE.

DEAR REVIEWER:

Have you read that article by the Rev. Mr. Haweis, on Wagner, in the supplement to the *Popular Science Monthly*? It is wonderfully well written, so well that I judge it is almost sufficient to turn many to the writer's opinion, he being an ardent and enthusiastic admirer of that immense genius on whose works and ideas he throws the calcium light of eloquence. But in spite of all Mr. Haweis' brilliancy, and the fidelity of the great master's worshippers and adherents, I humbly beg leave to state that I do not believe Wagner's will be the "music of the future," or that he will ever see greater triumphs than he has seen already, for these two reasons:—first, because most of his works lack that strong element of popularity, melody; and secondly, because his later works deal too much with those gigantic myths of the dark ages, gods and goddesses. In a word, that which will militate most strongly against the success of Wagner's operas, will be their want of melody and interest.

The scheme was one of overwhelming grandeur, the union of three arts: music, painting and sculpture, and by combining them to form a perfect whole. Perfection is always sublime; but are we ever sure of attaining it? He is, but if he does, are we sure that the public can appreciate it? I have no doubt as to Wagner's being a genius; he has certainly made very valuable contributions to art. Some of his earlier works, "L' Olandese Dannato," "Lohengrin," "Tannhauser," and "Rienzi," have been favorites, and will doubtless continue so, and breathe when he expires; but the "Nibelungen Ring" which faintly resembles a Chinese drama in one particular, viz; its length, can scarcely become popular.

Musical taste, you say is progressing; true, but if we examine the works of the earliest and best-known composers we find abundance of melody; and is the musical taste of the million likely to alter so much? There is a growing taste among some kinds of musicians for music of which the main beauty lies in the fact that you are obliged to hear it several times before you can get an idea of what it means; but the public generally do not appear to share that taste, for the operas most eagerly listened to, are those from which a musical ear can at once seize on something that charms it, and that it can retain. Wagner has discarded melody for motive; fancy his discovering in the ascending scale formed by five notes after the first three in "Rule Britannia," the leading "motive" of the English people. He has found out by this time, that it takes a stronger motive than that to make them appreciate his music; they gave his "Lohengrin" a good reception, and listened patiently to it several times in one season, hoping to understand it thoroughly, but when it was tried again another season, they concluded that they were either dull of comprehension, else that there was not much to comprehend. Of course that opera had its devoted admirers, who declared it superior to anything ever written; but the generality of the people, unprejudiced judges, found it would be dull, except for the *mise-en-scene*.

It is rather a curious fact that the "Wagnerians," on the whole, admire Beethoven; I had never heard of "Fidelio" as partaking of the peculiarities of the new school, but I had heard it mentioned so favorably, that I expected something totally different from what it proved to be; and after listening very carefully, I failed to remember any-

thing except two bars, since the rest left an impression of noise, "only this, and nothing more." Now when a student, looking for light, discovers only semi-darkness, what is the public likely to find? It is a pity we cannot reconcile those apparent enemies, melody and expression. Mendelssohn was wise in refusing to name his "songs without words" anything definite, because he knew that sounds which might mean one thing to him, might strike another listener as meaning something entirely different; and as there are no two persons whose thoughts and tastes are exactly alike, so there are no two individuals on whose ears the same progression of notes will leave a similar impression. But, while no two can always agree on the subject of expression, all ears, tastes, and hearts too, alike yield to the power of melody, let the disciples of Wagner's new school say what they will. I know that one's taste can be cultivated to admire almost anything, but in an audience of a thousand in any part of the world, how many will you find who can tell you *why* one air is trashy, and another, equally pleasing, is not?

Are there more lovely melodies, airs, tunes, call them what you will, than exist in those two best known operas of Mozart, "Don Giovanni" and "Figaro," and yet how simple many of them are! Doubtless Wagner despises them in his heart, though, he perhaps would not own it, and yet I firmly believe that nothing he has ever written will out-live them in real popularity. Mozart, no doubt saw the wisdom of making sound *an echo to sense*. This idea, after careful reading, seems to me to be the meaning of several columns of Mr. Haweis' article, for though the beauty of his writing is such, that no one can refrain from admiring it, he too strongly resembles the cuttle-fish in this particular, he emits such a cloud of ink, that it is difficult for one to see through it. "Zerlina's" appeal for "help!" is not warbled forth in plaintive *roulades*, simply because he intuitively made her shriek it forth in notes, and time totally at variance with the preceding tune and *tempo*. Mozart did not claim to be the founder of a new school, just because he did what was perfectly natural for him to do. I know that he, and many other lights in opera have done some ridiculous things, but he and all the great masters who have written operas, have seen the wisdom of making sound an echo to sense.

I am not prepared to defend the absurdity of Count di Luna and his followers making their intentions so obviously known, just before "Leonora's" approach; nor do I admire "Norma's" rambling up and down the scale in her denunciation of "Pollio," but I do say, that, judging from the operas I have studied, where there is one absurdity, there are a dozen beauties of melody and correct expression. In spite of the numerous faults of the conventional Italian school, I would sooner be compelled to listen to it, than to endure the wearisome succession of recitative and chorus which we are threatened with, if Wagner's is to be the "Music of the Future," which must be meaningless to all whose natural taste has not become distorted, or who are not geniuses like Wagner. Having already written longer than I intended, I defer the conclusion of this subject till next month, and remain

Yours, truly,

LITA FARRAR.

San Francisco, September, 1877.

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MARIE ROZE.

MR. STRAKOSCHI'S LATEST SONG-BIRD.

As it is not unlikely that we shall have the pleasure of hearing Marie Roze before very many months, the following sketch of the prima donna will be interesting:

Madame Perkins, who has retained and entered in the calendar of artistic glories, her stage name of Marie Roze, entered the Conservatory of Music in Paris when fifteen years of age, in 1854. She left there in 1866 with the *premier prix de chant*. She made her debut at the Opera Comique on the 16th of August of the same year in Marie, by Herold, and immediately conquered public favor. She then sang successively Anna, in *La Dame Blanche*; Zerlina, in *Fra Diavolo*; Marguerite, in *Pres Aux Cleres*; Benjamin, in *Joseph*; Marie, in *Voyage en Chine*; Terese, in *Fils du Brigadier*; (by Masse, the author of *Paul and Virginie*), and Djelma, in *Premier Jour de Bonheur*. By her grace, refinement, and excellent rendition of each role undertaken, she won an unrivalled position in the French capital.

After a brilliant success of those years, during which time Marie Roze studied with active energy with Mr. Wartel, preparing herself for the Grand Opera, she re-appeared in 1869, in the role of Marguerite in Gounod's *Faust*, and such was her success in this part that she was chosen at the request of Messrs. Saint Georges and Flotow to create the role of Jeanne in Flotow's Opera *L'Ombré*.

Remaining in Paris during the siege and the Commune, she sung for the benefit of the wounded and ambulances, and in all concerts given at the Tuileries.

Numerous offers of engagements having called her to London, she left Paris as soon as the siege was raised and the war had closed. While in London Madame Roze had the opportunity to study the Italian repertoire. She appeared at Drury Lane (Her Majesty's Opera) as Marguerite in *Faust*, and at once made a profound impression. She then sang Susanna, in *Le Nozze de Figaro*; Donna Anna and Donna Elvira, in *Don Giovanni*; Queen Berengaria, in *Balle's Talisman*; Paulina, in *The Magic Flute*; Leonora, in *Il Trovatore*; Agatha, in *Der Freischutz*; and Ortruda, in *Lohengrin*. She also sang in the sacred concerts given at Albert Hall.

During her stay in London, which was from 1871 to 1876, she married (in 1874) Mr. Jules Perkins, an American artist attached to Drury Lane, where he sang Bertram in *Robert le Diable*; Sarastro, in *The Magic Flute*, and all other first basso roles. Mr. Perkins died after a short marriage of seven months, in consequence of a cold resulting from rheumatism of the heart, at the youthful age of twenty-nine years. Madame Perkins or Marie Roze is the recipient of constant solicitations to accept engagements from the principal operatic managers of Europe, and also from the presidents and directors of the various philharmonic societies, her artistic services being in great demand everywhere. This eminent artiste is at present in the fullness of her powers as a vocalist, and in the height of her beauty. Honored and esteemed as one of the queens of song by the *Cercle du Nord de Lille*, and the Musical Society of Orleans, she had to sign an engagement with Monsieur Carvalho for a few representations of *Mignon*, which role she had sung in London with great success.

M. Senter, Director of the Grand Opera in Lyons, made the journey to Paris expressly to engage her for five representations, and that engagement had to be prolonged on account of her great success in that city, where, amongst other parts, she

SHERMAN & HYDE'S MUSICAL REVIEW.

sang Marguerite in Gounod's *Faust*, with M. Faure, who sang Mephistopheles.

Her success can easily be understood, and is fully justified by the really great merits of this artiste. When a girl she was simply beautiful. As a woman she has become surpassingly so.

When very young she had the delicate voice and execution of a prima donna leggiera. To-day her voice has developed and increased in power, and she now sings the roles of a dramatic prima donna such as Leonora in *Trovatore*, *Norma* etc. Her style is pure and dramatic, but has lost none of its former grace and refinement. Paris and London have always smiles and plaudits for her, and since the death of the lamented Mme. Tietens she is the only singer who can take and fill her place satisfactorily.—*Pacific Life*, Oct. 20th.

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MUSICAL ITEMS.

—In January Wagner's *Rheingold* will be performed at the Imperial Opera in Vienna.

—"Don't make a Noise" Schottische, is one of the most fascinating dances ever issued.

—The celebrated double-bass player, Signor Bottesini, has been giving concerts in Sicily.

—Gounod's Opera *Romeo*, and *Juliet*, was produced for the first time in Leipzig, on October 10th.

—Mme Carlotta Patti has, it is stated, refused an offer of £5,000 and expenses for a tour in Australia.

—"Ave Maria," by Mrs. Hall Pettinos, is one of the best compositions of its class, and is destined to have a large circulation.

—Weist Hill and the entire orchestra of the London Alexandra Palace, have withdrawn their services some weeks ago.

—In the official list of the artists for the approaching season of Italian opera in Paris the name of Mlle. Albani does not appear.

—Yes, my Darling, ever Kind, song and chorus, by Daynes, has one of those sweet and lovely melodies that charms all, 40 cts.

—The performance at the Theatre Italien at Paris, for the benefit of the Russian soldiers, produced the large sum of 16,800 francs.

—From Italy is reported that Mme. Nilsson's agent has given instructions for the engagement of a chorus for Drury Lane next season.

—According to the Paris *Gazette*, the earnings of Adelina Patti have been two and a half million dollars since she began her operatic career.

—For a real "gem of song," one might search for years, and find nothing half so satisfactory as "Come Once again," by Geo. S. Weeks, 40 cents.

—Herr Richard Wagner has gone to Weimar from Elms, and is busy writing his new opera, "Parsival." Some who have been privileged to hear extracts from "Parsival," say it is to be "colossal"—the conventional admiration-word used by Wagner's proselytes—better, in fact, than anything the master has hitherto given to the world.

—The Royal Opera of Berlin, Vienna and Stuttgart, opened their respective seasons after the close of their regular summer vacations with Wagner's *Lohengrin*.

—The bust of the celebrated composer, Petrella, has been finished by Bagnasco, the sculptor of the statue of Donizetti, and will be placed in position this month.

—During the season Mr. S. B. Mills will give six soires of classical pianoforte music, and he will also produce a new suite opus 200 by Raff, for piano and orchestra.

—Jas. Daynes' new song, "We are happy, Darling Mother," as sung by Beaumont Read, is an immense success. It is not "base flattery" to call it the best of the day.

—The eminent operatic violinist Senor Pablo de Sarasate having returned, gave his first concert in Germany with enthusiastic success in Crenznach, a celebrated watering place.

—Like many another good thing, the popular "Two Orphans" Schottische has taken a fresh hold on the affections of the public, and is now more sought after than ever.

—Mme. Arabella Goddard's regular autumnal recital tour in the English Provinces, will begin toward the middle of this month, and will continue until the week before Christmas.

—Teresina Brambilla Ponchielli has been engaged for this fall at the Theatre Del Verme, Milan, to sing the principal role in the opera Lina, composed by her husband Ponchielli.

—The manager of the Bayreuth Theatre has sued the Sultan of Turkey for the payment of stock subscribed by the late Sultan, Abdul Aziz, for representations at the Bayreuth Theatre.

—Two editions of the new motto song, "Don't tie too man you don't know," have already been sold. The increasing demand warrants the prediction that its sale will surpass any song of the kind.

—A committee from Bologna has gone to Munich to inspect the *mise-en-scene* of Wagner's *Flying Dutchman*, at the Bavarian Court theatre, and utilize their experience for the performance for that opera in Italy.

Henri Wieniawski, the eminent violinist, has resigned his position as the 1st Professor of the violin, at the Royal Conservatory in Brussels. Prof. August Wilhelmj, the great German violinist, is spoken of as his successor.

—On the first anniversary of the Bayreuther Festspiele, they were most agreeably surprised with a present from the Meister, in the shape of a medal, bearing the inscription, "Richard Wagner thanks his Festspiel genossen."

—Anton Rubinstein's Opera, *Nero*, will be brought out in Paris this season, in the Theatre Italien, under the personal direction of the composer, who will conduct the first six performances. The tenor, Tamberlik will probably sing the title role.

—The New York Oratorio Society, will give this year, as in past seasons, four concerts and a matinee. These will take place on the evenings of November 18, December 29, February 28 and April 25, and on the afternoon of December 27. At the first concert, Handel's "Judas Maccabeus" will be given, and at the second concert and the matinee, the oratorio will be the "Messiah." Haydn's "Seasons" will be given at the fourth concert. The work to be performed at the third concert has not yet been selected, but it will probably be a composition by some of the more modern masters.

—It is reported that Massenet, the composer of "Le Roi de Lahore," will cross the Alps and direct himself the rehearsals of his work, which will be performed this winter in Turin, Rome, and perhaps Naples.

—An Italian paper announces that Messrs. Mapleson, Gye and Carl Rosa, have started an "international association," or defensive society to protect managers against artists and others. (In England nothing of such association is known as yet).

—The bronze statue for the monument to Rameau, which was inaugurated at Dijon last year, is to be executed by M. Eugene Guillaume, who hopes to complete it in time for the Paris Exposition of 1878. No date has yet been fixed for its final erection at Dijon.

—Franz Abt, the famous song writer, Conductor of the Royal Opera in Braunschweig celebrated his 25th anniversary as conductor, in October. In honor of this event, two grand concerts and other festivities took place, tendered him by the entire orchestra in Braunschweig and his numerous friends.

—The annual Lower Rhine music festival took place on the 7th Oct. in Cologne, under the direction of Ferdinand Hiller; the celebrated prima donna Mme. Etelka Gerster-Gardini being the principal vocalist. The next musical performance given by the same society, will take place in Dusseldorf, under the direction of Anton Rubinstein.

—Miss Minnie Hauck made her debut on Sept. 4th, at the Theatre de la Monnaie, Brussels, as "Marguerite," in Gounod's *Faust*. The house was crowded and there was no end of applause. The audience called for her after each act, but Minnie was not allowed to come forward, the directors saying that it was against the rules of the Institution.

—The English musical journals started a story to the effect that Carleton, the well-known baritone, late of the Kellogg troupe, had chronic ulceration of the throat. Carleton writes from New York to the London *Figaro* to say that he never had any affection of the throat, chronic or otherwise, and that he has missed only one night in a season of nine months.

—The *Revue et Gazette Musicale* points out that the grand-niece of Cimarosa who lately died at the Milan Hospital was not the sole descendant of the composer as stated in some Italian papers. At least three members of the family still survive: two brothers, Aurelio and Ippolito, residing at Naples; and Luigi Cimarosa, who has for many years lived in Madrid, and, like his great-uncle, is a composer.

—Herr Hans Von Bulow lately paid Baden a visit, after making a stay of nine weeks at Kreuznach, where he met a medical friend who discovered what was really the matter with him, and told him what was the proper treatment for his case. Herr Von Bulow leads a very retired life, and avoids all society. Whether, or when, he will resume his professional career is still very uncertain.

—A grand complimentary concert tendered to Dr. Abbe Franz Liszt, by his friends and admirers in Leipzig, took place at the celebrated Gewandhaus Hall in that city, on Sept. 13th. The programme embraced several compositions both vocal and instrumental by Liszt, Schubert, and Berlioz; also a new concerto for the violoncello composed and performed by C. Schroeder, Professor at the Royal Conservatory in Leipzig, and solo violoncellist of the Gewandhaus concerts.

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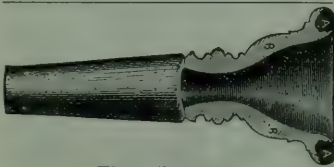
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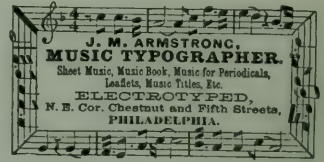
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San Francisco, October 1st, 1877.

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Gentlemen :

The artists of the **KELLOGG-CARY OPERA COMPANY** feel it at once a duty and pleasure to express their unqualified admiration of the magnificent **WEBER PIANOS** used by us during our stay in San Francisco. The tone of the **WEBER PIANO** is so pure and sympathetic, that it sustains the voice to a wonderful degree, and the action meets every requirement of the most exacting musician. We honestly commend them in the highest terms.

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Ernest Reiter,	S. Behrens, Conductor.

Musical Review.

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SAN FRANCISCO, CAL., DECEMBER, 1877.

TERMS—\$1.50 Per Annum.
SINGLE COPIES, 15 CENTS.

[For the Musical Review.] OUR LOST ONES.

BY O. B. LIGNER.

My wife, my dear loved one, I'm weary,
I'm thinking of home and of thee;
I dream of the future so dreary,
I feel that thy thoughts are with me:
I sigh for our loved ones now sleeping
Alone, on a far distant shore;
I'm lonely and sad and I'm weeping;
We'll see them, my darling, no more.

I ponder, and sigh for the living,
Now passing so quickly away;
And oft in my solitude waken,
And long for the coming of day:
I dream that the angels are taking
Our loved ones across the dark stream;
And thus with my heart sad and breaking,
I wake from the harrowing dream.

I start in the darkness from slumber,
My dreams and my care laden rest;
And weep, as I think they will number
So soon in the home of the blest—
The ones we so fondly have cherished,
Through many long wearisome years;
And sigh for the hopes that have perished,
And left us in sorrow and tears.

I think, my dear one, of the morrow,
I think of the present and past;
I think of the dark clouds of sorrow,
That came with the withering blast:
I muse on the pleasures departed,
And shrink from the sorrows in store;
But there's rest for the broken-hearted—
There's rest in the grave—evermore.

San Francisco.

[For the Musical Review.] THE OLD MAN'S STORY.

BY ERNEST WILMAN.

In the parlor of a hotel in the town of C— a log fire was burning, around which were seated four men. They had laid aside the evening papers and were looking listlessly into the blaze. Suddenly the countenance of the youngest of the party beamed with the light of a pleasant idea, and his lips parted with the suggestion of a game of euchre. "Cards," some one has said, "are the last resort of a weak mind." The author of this saying could never have ridden two hundred miles in a stage coach, nor have traveled very far by land or water, to have spoken so unfeelingly of them. Be this as it may, the idea of euchre was not appreciated by the party, and again eight eyes looked listlessly into the fire. What solid comfort there is in a well-kept grate; and a wood fire is pleasant above all others. "I have not sat before such a fire for many years, and it carries me back almost to my boyhood. Ah, me, time makes

many changes, and not all pleasant ones." The speaker was a man past middle life, and time had written many lines upon his face. "Somehow," he continued, "events of my early life have passed before my mind to-night, and among them figures a friend whose experiences have been eventful. If you care to listen I will tell you the story of his life." The rest of the party declared their interest and he proceeded as follows:

"The name of my friend is unimportant; call it Marston. I said the log fire carried me back almost to my boyhood. I come from New England; and when I was young, coal was little used there. Instead, logs were consumed upon an open hearth, and in our room at college, Marston and I spent many jolly evenings around our hearth fire. He was a queer fellow, handsome, careless and brilliant, and his heart was the largest I have ever known. I do not intend to give our college experiences; they are only interesting to those who have passed through them. We had our scrapes—he, for the most part, getting us into them; I getting us out—though he twice came very near being told to depart from the halls of Alma Mater, where he finally graduated high in his class. We drank our beer for the last time in our room together, the evening of our graduation. He sailed shortly after for Europe, and I went to New York, to study law. He had inherited a sum of money sufficient to live upon, and his intention was to travel through Europe for pleasure. I did not meet him again until 1857, and it was a surprise and pleasure to both. I had gone to St. Louis, on business, and while sitting in the parlor of the C— Hotel there one evening, who should enter but my old chum, Marston. Well, I ordered some of the best old port the house could furnish, to be sent to my room, and we spent another night together, like the evenings of our youth; and while we smoked and drank, we recounted what the years had added to and taken from our lives since last together. He had married an American lady whom he met in Rome, a year after he left New York, and his life was very happy. But, alas, she whom he loved as only a heart like his could love, died in giving birth to a little girl, and then came the darkness of sorrow. Her last words were, 'It is the will of the Father that I must leave you, but our little girl will take my place in your heart.' He would have followed her into the grave but for his child; he could not leave her fatherless. Another year passed and his little daughter was taken from him, leaving his life aimless and desolate. In

a frame of mind bordering on insanity, he started for Baden. To banish thought and drown all grief was his purpose in visiting this great gaming centre. Is it a wonder that the loss of his fortune followed? He returned to New York, and in '49 joined the Argonauts, setting sail for California, the land of gold and the grave of many hopes. His experience had made him reckless, and between that year and '57 he made and lost three fortunes. We passed a week together in St. Louis, and then I did not see him until '69. This time we met in our native town of B—. His hair was white as snow, and he had settled down into a quiet, passive life. Let me tell you what wrought the change. About a year after our parting in St. Louis, he went on a prospecting tour. A hundred dollars was the extent of his purse, when he came upon two German miners who had sunk a shaft, and had evidently been working for some weeks on their property. Marston entered into conversation with them, and asked to examine the ore, and they being willing, clambered down the shaft a depth of about twenty feet; he was a good mineralogist, and, upon seeing the ore, knew it to be galena, and rich in silver. Climbing to the surface, he discovered by further conversation that they were discouraged and willing to sell their ownership for a small sum; whereupon he offered them his hundred dollars, and the property became his. He commenced working it at once, and at the end of the third day discovered a natural opening in the side of the rock. In a very little while he had procured a candle, built a fire in the shaft to cleanse the aperture of mephitic gasses, and lowered himself through the aperture into a cave below. The walls of the cavern were one solid glittering mass of lead ore; and Marston, overcome with joy at the future of immeasurable wealth, sat down and let his fancy run riot. He had worked hard, and being tired, fell asleep. He must have slept several hours, for when he awoke his candle had burned out, leaving him in total darkness. Picture his sensations if you can. He rubbed his eyes, and in a moment realized his awful position—alone, with countless wealth. He felt around for the rock on which he had been sitting, and, by its aid, groped his way toward the side of the cave; then began a circuit to discover the opening. In the fearful darkness and solitude, the tick of his watch assumed a supernatural sound, saying, lost! lost! He knew that every moment of time was valuable, and that if he faintly he was indeed lost. As the slow hours

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wore on, a feeling of hunger came over him. Nevertheless, he continued his search with redoubled energy. Every moment now seemed an age, and so full of agony that the cold perspiration started from his forehead in great drops. Hope was beginning to fail him, and a death-like sensation of sickness made him cling to the wall for support. And thus for two days he worked for life, and finally found the opening. So overstrained with terror was his nervous system, and so overcome was he by hunger and thirst, that when he reached the surface he lost all consciousness. Some passers by finding him, carried him to a neighboring house, where he was at length restored. His hair was iron-gray when he entered the cave; it was white when he came out. The wealth the mine afforded enabled him to return to his native town. There is no finer man in B—— to-day than Marston."

"You have told no particulars of your own life," said one of the travelers. "My life is uneventful," said the old man, "and the night is late."

MUSIC.

DR. DAMROSCH'S MATINEE.

It was an illustration of the advance in musical taste among New-Yorkers, that Dr. Damrosch's third orchestral matinee on Saturday attracted a large audience, in spite of the cold pitiless storm. There was nothing in the programme to gratify an appetite for sensations, or to pique the popular curiosity; it appealed only to a love of art. The overtures to *Lohengrin* and to Goldmark's *Sakuntala*, and the two remarkable "Hungarian Dances," by Brahms, which were so much admired at the first matinee, and Beethoven's great symphony in C minor, were performed; the one novelty of the concert was a splendid arrangement for the orchestra by Dr. Damrosch of one of Schubert's "Military Marches," originally written as a piano piece for four hands; and Miss Lillian Bailey, from Boston, contributed a scena and aria from *Dinorah*, and two songs of Schubert's. It is nearly seven years since Dr. Damrosch made his first appearance as an orchestral conductor in this city, and delighted connoisseurs by his ability at once as a leader, a composer and an executant. His subsequent career has strengthened him in the high position he then assumed and has proved that he possesses not only the accomplishments of an artist, but that fine musical instinct which is a gift of nature and not merely the result of study. As conductor of the Philharmonic Society last season, it is well-known that he labored under many disadvantages. In these concerts, however, he has his own way, and he has already imparted to his orchestra the stamp of his own earnest character. A good orchestra reflects the temper and idiosyncrasies of its conductor, and it is curious to remark how exactly this ripe product of Dr. Damrosch's labors confirms the impression made upon us by his first concert in the Spring of 1871. The peculiar

merit of his interpretation of the classical master-pieces then seemed to be clearness of intellectual appreciation and masculine vigor of expression; and there was a hot enthusiasm and eagerness in his temperament which sometimes led him to disregard the niceties of execution. It is the same now, and we had several very striking illustrations of the fact on Saturday. The "Hungarian Dances" and the Schubert March were given superbly. The gorgeous middle portion of the *Lohengrin* Vorspiel was better than the fine drawn harmonies of the beginning and end. The symphony was played with majesty and force, and glowed with an inward fire, in which many graces of touch and tone were fused.

MEAN, IF TRUE.

The following on *dit* has recently been published at Vienna: Mme. Adelina Patti was invited, when in the Austrian capital, to the home of Baron Rothschild, together with other celebrated singers. During the evening she was invited and consented to sing, and of course delighted every listener. The Princess Pauline Metternich was among the guests and implored Mme. Patti to sing a favorite song. Mme. Patti consented, but whispered a few words to Rothschild's secretary, who was standing near her. The secretary immediately reported the words to Baron Rothschild. They were to the effect that she would of course sing the song, but on the terms she had sung the first piece. Baron Rothschild hastened to communicate Mme. Patti's message to the princess, begging her, under the circumstances, to forego the song, and promising, in return, to place eight thousand florins at the disposal of the princess, for her poor pensioners. The princess renounced the expected treat, but reported the incident to the Princess Elizabeth, who in consequence ordered that the name of Adelina Patti should be erased from the list of vocalists at the next court concert, and that of Mme. Ethelka Gerster substituted.

TURKISH MUSIC.

The Turks do not cultivate music as an art, writes Carl Merz. As their poetry touches either upon love or war, so their music takes either the form of a sentimental ditty, or of a confused warlike noise. The Turkish melodies, like those of Russia, are largely written in minor, but the melodies of Turkey are far inferior to those of Russia; yet for all the Mussulmans are a music-loving people. They teach their boys how to sing and play; they love to hear music, if they do dislike to perform it publicly. The poorer classes, however, cause the air to resound with their screeching voices; and, wherever one turns, in Turkish cities, the singing and dancing people may be met with. The Turks practice music mainly by ear; a scientific musical education is not known among them. Their military music is very noisy; drums and cymbals abound in bands. Hence, music is to this day, in Germany, styled "Turkish music."

A FEW REASONS WHY WEBER RECEIVED THE HIGHEST AWARD AMONG THE PIANO MAKERS, AT THE CENTENNIAL.

America, in the pioneer epoch of her industry, worshipped *force* and *magnitude*.

The great American manufacturers have clutched all the laurels that were accessible to mechanical ingenuity: Their instruments were everywhere justly praised for their largeness of tone, volume and duration of sound.

It now remained for somebody to add the *SYMPATHETIC QUALITY!*

This Weber set himself to do.

The time had come when, with culture and taste expanded and ripened, we began to perceive that, in the domain of art particularly, *feeling, sincerity* and *sympathy* were of far more account than vehemence, loudness and immensity.

With this came a change in the fabrication of Musical Instruments. Art and Musical taste must lend its spirit to iron and steel.

According to the World's Judges at Philadelphia, that has been done!

The Weber Piano, in the words of the Jury, effects the alliance of *Sensibility, Sympathy* and *Power*.

To Weber alone, among the forty Exhibitors, is awarded the highest honor for an instrument combining "*Sympathetic, pure and rich tone, with greatest power.*"

This opens a new era—the era of *feeling*, based upon *strength*; the era of the WEBER PIANO,—an instrument with a *soul* in it!

Is it strange, then, that all the musicians turn to the Weber Piano? They know that the manufacturer of the Weber Piano is an EDUCATED MUSICIAN, WHO CAN UNDERSTAND THE MUSICIAN'S SMALLEST WISH, AND, AS A MECHANIC, HE KNOWS HOW TO EXECUTE IT, HAVING MADE every part of the instrument hundreds of times with his own hands, as apprentice, journeyman and employer; in fact, he is termed the "GREAT WORKING PIANO-MAKER."

Thus may be summed up a few of the reasons why the Weber Pianos are better than those of other makers, viz: *Ample capital allied to the best musical and mechanical skill, earnestness of purpose, coupled with untiring industry and perseverance, and the ambition to make THE BEST PIANO which it is possible to make; and while other makers seek for popularity, the manufacturer of the Weber Piano is aiming at perfection.*

LISZT does not give regular lessons, but he is ever ready to offer intermittent counsel, and this for the pure love of art. You must not hint at a fee, or there will be a discord in his soul which all the skill of his fingers will hardly charm away. He takes to you, or the reverse, at first sight, or rather, at first hearing; for, after he has glanced over your letter of introduction, he asks you to play something, by way of seeing what stuff you are made of. According to the result, he either talks music to you or talks about the weather. If he does the first, be sure he thinks there is hope in your playing, and wishes you to come again; if he says that it is a fine day, beware how you darken his doors again.

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

A mower who can't mow might as well be no mower.

The Indian question: "White man, got any rum?"

The next best thing to raining pitchforks must be hailing omnibuses.

Why is a new-born baby like a cow's tail? Because it was never seen before.

"Write me as one who loves his fellow men," as the cannibal said to his missionary.

Good company and good conversation are the very sines of virtue.

The truest proof of a man's religion is the quality of his companions.

Watering places that remain open all winter—months of milk-cans.

No men are so oft in the wrong as those who pretend to be always right.

Some girls are like old muskets; they use a good deal of powder, but won't go off.

Why is dancing like new milk? Because it strengthens the calves.

The good man's life, like the mountain top, looks beautiful, because it is nearer heaven.

Avail yourself of every opportunity of listening to good music.

True eloquence consists in saying all that is necessary, and nothing but what is necessary.

A man too busy to take care of his health is like a mechanic too busy to take care of his tools.

Trust him little who praises all; him less who censures all; and him least who is coldly indifferent to all.

Ingratitude is a crime so shameful that the man has not yet been found who would acknowledge himself guilty of it.

We often censure the conduct of others, when, under the same circumstances, we might have acted half so well.

Why is kissing your sweetheart like eating soup with a fork? Because it takes a long time to get enough.

Never despise humble services; when large ships run aground, little boats may pull them off.

An Irish editor says he can see no earthly reason why women should not be allowed to become medical men.

A schoolboy being asked by his teacher of what the German diet was composed, replied, "Soukrout, schnapps and lager beer."

A clergyman said the other day that modern young ladies were not the daughters of Shem and Ham, but the daughters of Hem and Sham.

An Iowa wife put starch in her husband's beer, thinking it was arsenic, and yet it didn't stiffen him.

"I believe in going to the bottom of things," as the schoolmarm said when she laid a refractory pupil over her knee.

"You seem to walk more erect than usual, my friend." "Yes; I have been straightened by circumstances."

A German, being asked to give a receipt in full, after much mental effort, produced the following: "I ish full. I wants no more. John Swachhammer."

One of the most curious things with which we are acquainted is that a watch should keep perfectly dry when it has a running spring inside.

Trying to do business without advertising is like winking at a pretty girl through green goggles. You may know what you are doing, but nobody else does.

"I'm so thirsty!" said a boy at work in a cornfield. "Well, work away," said his industrious father. "You know the prophet says, 'Hoe every one that thirsteth.'"

A would-be wit asked his old uncle if the tolling of a bell did not put him in mind of his latter end. "No, sir," he replied; "but the rope puts me in mind of yours."

The blossom cannot tell what becomes of its odor, and no man can tell what becomes of his influence and example, that roll away from him and go beyond his ken on their mission.

The names of professors of music, resident in London, occupy fifty-one columns in the *Musical Directory*, with an average of about fifty-five names to a column.

One of the best "confessions of faith" ever devised, is a straightforward, useful, cheery, consistent Christian life, seven days in the week.

Has it ever occurred to us, when surrounded by sorrows, that they may be sent to us only for our instruction, as we darken the eyes of birds, when we wish to teach them to sing?

Cleveland young women write comments on the library novels they read. One emotional creature writes: "The pangs of love are grate I have been there myself."

Never trust to a single hearing of a composition for a final decision upon its merits. Good music wears well, improving with each new performance, while the pleasures of trashy works are evanescent.

An Irishman, with a heavy bundle on his shoulder, riding on the front of a horse-car, was asked why he did not set his bundle on the platform. He replied: "Be jabers, the horses have enough to do to drag me. I'll carry the bundle."

At a wedding, it was formerly a custom to drink honey dissolved in water, for thirty days—a moon's age. Hence the origin of the honey-moon. An old bachelor adds as a reason for it being so called, because it was full of self.

"What shall I give my boy, to make him honored and respected?" writes an affectionate father. Education and moral precepts were once required to accomplish this purpose; but a diamond pin now covers the ground.

Mrs. Partington, while looking at a picture of Washington in a window, saw the name of the artist—Mr. Green—in the corner of it. After admiring it for some time she at length remarked, "Well, Mr. Green is not such a bad looking chap after all."

"Henry," said she, sharply, as they passed a lonesome corner on the boulevard, "do you want me to come out of this sleigh-ride with my hat looking as if it had been run over by an omnibus?" And yet he didn't seem to care.

A bright little boy, hearing his father say that a man ought to "stick to his business," emptied a bottle of muckilage in the old gentleman's office chair. The old man says he has not been stuck so badly since 1857, and rewarded his offspring by taking him on a whaling trip to the back cellar.

Napoleon once entered a cathedral and saw twelve silver statues. "What are these?" said the Emperor. "The Twelve Apostles," was the reply. "Well," said the great captain, "take them down, melt them, and coin them into money, and let them go about doing good, as their master did."

It is related that Pope Pius recently observed a young man studying a painting, by Raphael, in the Vatican. "You are of the Academy, my son?" "No, your holiness; I am too poor." "Go and put your name there

and I will pay the fees." "But, your holiness, I am a Protestant." "The Academy is for artists, and that is enough for me," replied the pontiff.

Herr Willemj has lately purchased the best existing instrument, made by Joseph Guarnerius, in Cremona, in 1874, for the price of 16,000 francs. The tone of the instrument is such that it was described by the composer, Spohr, the best instrument of its kind in existence. Herr Willemj has momentarily allowed his pupil, the very talented Mdle. Tedesca, to use it for practice.

Duchesne, the famous French tenor, it is well known, was a *franc-tireur*, and was wounded at the siege of Chateaudun. It is not, however, so generally known that he escaped being shot for being taken with arms in his hands, and without a uniform, through the discovery on his person of a programme of *Der Freischutz*, in which he had sung with Mlle. Schroeder, with whom the officer in command was acquainted.

Abbe Liszt, the most famous of living composers, is thus pictured by *Le Charivari*: "A broad and high forehead, eyes lustrous in their dusky sockets, a straight and strong nose, arched eyebrows, almost always contracted, masculine features, a large and imperious mouth, a swarthy complexion, and those wrinkles that denote a powerful organization; in a word, an ascetic face, framed with long gray hair, coming down to his collar."

True friendship keeps no profit and loss account, posts no ledgers, strikes no daily balances, but takes gratitude for granted, and regards affections always solvent. It has no clearing-house, gives no notes of hand, carries on no brokerage of attachment; makes no bargain in this commerce of affections. With it, "yours truly" goes a great way; and certainly, worn threadbare as they are by incessant use, no words have a stouter body of insignificance left in them.

It is a noteworthy fact, says a contemporary, that it is only about ten years since Mr. Dudley Buck returned from Europe, an unknown composer; and yet it is safe to say that his music is more sung in church service, in the large cities, than any other composer. Last year no less than twenty-nine of his compositions were sung in Boston, in the Christmas services, and the case was substantially the same in New York. Mr. Buck's success, we may add, has been earned by the sheer force of his talent, energy, and devotion to his art.

Nothing so strongly indicates the man of pure and wholesome thought, as habitual purity of speech. By his conversation among his own kind, you may always pretty accurately form an opinion as to the moral worth of a man. It is there, where no restraint is supposed to be placed upon his words, that you discover his true nature. If he be given to looseness of discourse, or his mind wanders to the discussion of subjects prescribed in mixed company or respectable society, you may justly mark him as one with whom association is undesirable.

G. F. Train still lives, and here is his last card: As I receive no callers, talk with no adults, make no speeches, visit no theatres, concerts, lyceums or churches, enter no hotels, restaurants, courts or public places, see no interviewers, attend no dinners, balls or private parties, make no calls, give no Christmas presents, make no charitable donations, attend no weddings or festivals, shake no hands, belong to no club, society or party, court no sympathy, ask no favors, need no money, desire no friendship, seek no office, have no wish, possess no aspirations; there is no necessity of any one having my address. Letters, simply directed New York city, will reach me.

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MY FATHER'S HOUSE.

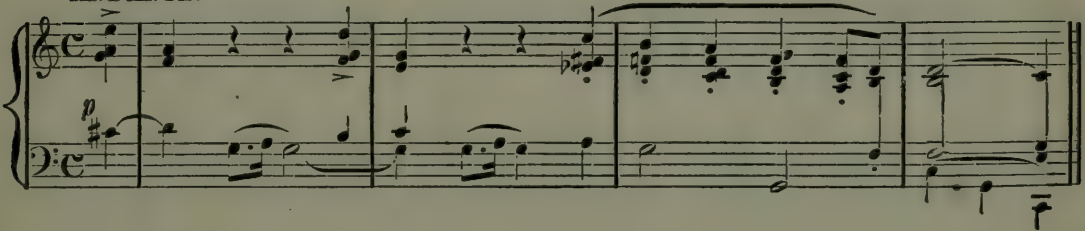
(DAS THEURE VATERHAUS.)

ALTO OR BASS.

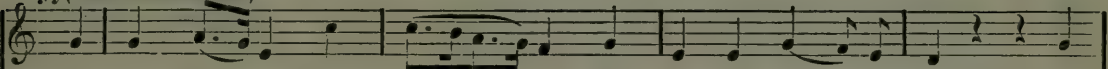
English words by ADOLPH TAFEL.

Composed by FERDINAND GUMBERT.

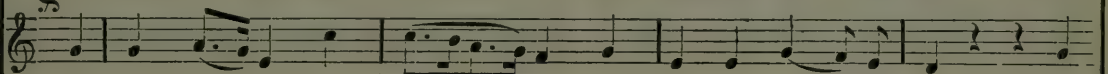
ANDANTE.



§ (Third verse slower.)

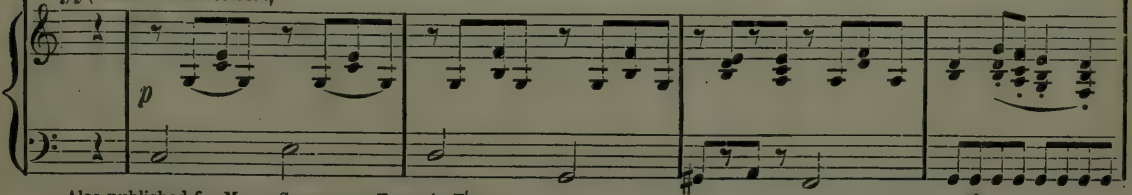


1. I know a spot that's dear - - er than all on earth be - side,	Which
2. Tho' life's gay joys and pleas - - ures may seem to fill my breast,	Deep
3. And when I shall have end - - ed my brief and sad ca - reer,	The



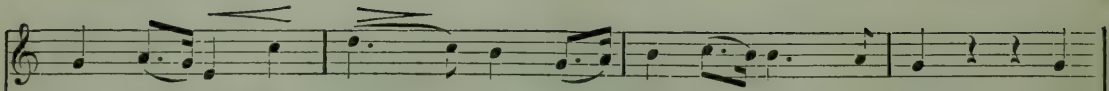
1. Ich weiss mir et - was Lie - - bes auf Got - tes wei - te Welt Das
2. Des Le - bens lau - te Freu - - den ver - hal - len in der Brust Ich
3. Und hab' ich einst ge - - en - - det des Le - bens bit - tern Lauf, Dann

§ (Third verse slower.)



Also published for Mezzo Soprano or Tenor in F#.

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1 in my heart will ev - - er a cher - ish'd place a - bide: No
 2 in my soul I'll treas - - ure that sa - cred mem - 'ry blest; My
 3 turf raise smooth - ly o'er..... me and plant a flow - ret there, But



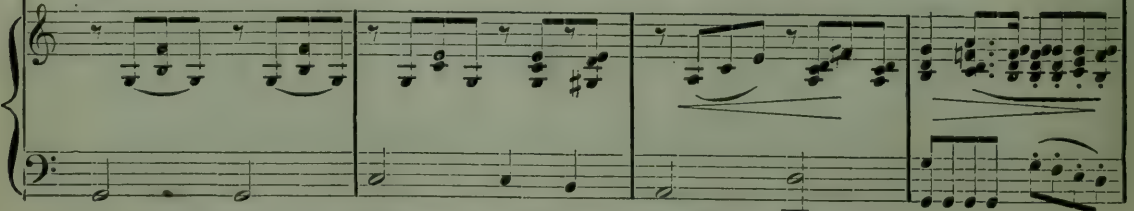
1 stets in mei - nem Her - - zen den er - sten Platz be - hält. Kein
 2 blei - be stets im Her - - zen des Lieb - sten mir be - wusst; Es
 3 selzt mir ei - nen Hü - - gel und pflanzt ein Blüm - lein drauf; Doch



1 friend - ship can or true..... love e'er tempt my heart to roam, For
 2 brow will wear a shad - ow, mine eye shed ma - ny a tear When
 3 bear my heart I pray..... you where its best love was shrin'd, A-



1 Freund und auch Kein Lieb - chen, ver - drän - gen es da - raus, Es
 2 drän - gen aus den Au - - gen die Thrä - nen sich her - aus, Denk'
 3 nehmt aus mei - nem Bu - - sen das ar - me Herz her - aus, Das



1 it is in my na - tive land, my fa - ther's house, my home, For
 2 faith - ful mem - 'ry tra - ces my fa - ther's house so dear, When
 3 way from that dear qui - et spot that heart no rest could find, A-

1 ist im Va - ter - lan - de das theu - re Va - ter - haus, Es
 2 ich an mei - ne Hei - math, an's theu - re Va - ter - haus, Denk'
 3 Herz das hat nur Ru - he im theu - ren Va - ter - haus; Das

f *ad lib.* *rit.*

1 it is in my na - tive land, my fa - ther's house, my home.
2 faith - ful mem - 'ry tra - - - ces my fa - ther's house so dear.
3 - way from that dear qui - et spot that heart no rest could find.

f *ad lib.* *rit.*

1 ist im Va - ter - lan - - - de das theu - re Va - ter - haus.
2 ich an mei - ne Hei - - - math, an's theu - re Va - ter - haus.
3 Herz das hat nur Ru - - he in theu - ren Va - ter - haus.

colla parte. *rit.* *p*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has two measures. The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and chords in the right hand. The voice part has a melody with eighth and sixteenth notes. The score ends with a double bar line and a repeat sign.

OLD MASSA'S DEAD.

Words and Music by JAMES E. STEWART.

MODERATO.

First system of the piano introduction. The treble clef staff begins with a melody in G major, marked *mf*. The bass clef staff provides a harmonic accompaniment. The system concludes with a *cres.* (crescendo) marking.

Second system of the piano introduction. The treble clef staff continues the melody, marked *rit.* (ritardando). The bass clef staff continues the accompaniment. The system concludes with a repeat sign.

Vocal and piano accompaniment for the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mz a tempo.* The lyrics are as follows:

1. Old mas - sa's voice is heard no more A - mong the su - gar cane,..... His
 2. The old plan - ta - tion's lone - ly now Since mas - sa's gone a - way,..... The

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9,418-3.

1 voice that once we loved to hear Will ne'er be heard a - gain;..... For
 2 songs we used to sing are hushed, The ban - jo's laid a - way;..... For

1 'neath the ground he's sleep - ing now, His days of toil are o'er; A
 2 sor - row fills the hearts of all, And grief now shines up - on The

1 - mong the cot - ton fields and cane, His call is heard no more.....
 3 dear old home once bright to us, Since mas - sa's dead and gone.

CHORUS.

SOPR.
f a tempo. *f cres.*

Then weep, darkies, weep, for massa's dead and gone, His loving voice we'll never hear a - gain,..... Till the

ALTO.

Then weep, darkies, weep, for massa's dead and gone, His loving voice we'll never hear a - gain,..... Till the

f a tempo. *f cres.*

TENOR.

Then weep, darkies, weep, for massa's dead and gone, His loving voice we'll never hear a - gain,..... Till the

BASS.

ACCOMP.
f a tempo. *f cres.*

mf cres - - cen - do. *f cres et rit.*

an - gels call us up to him a - way up in the skies, Where we'll never hoe the cotton or the cane,.....

mf cres - - cen - do. *f cres et rit.*

an - gels call us up to him a - way up in the skies, Where we'll never hoe the cotton or the cane,.....

mf cres - - cen - do. *f cres et rit.*

an - gels call us up to him a - way up in the skies, Where we'll never hoe the cotton or the cane,.....

TIME'S UP QUICKSTEP.

C. KINKEL.

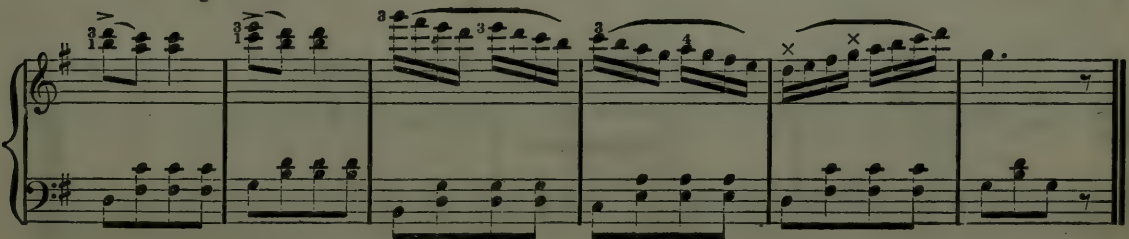
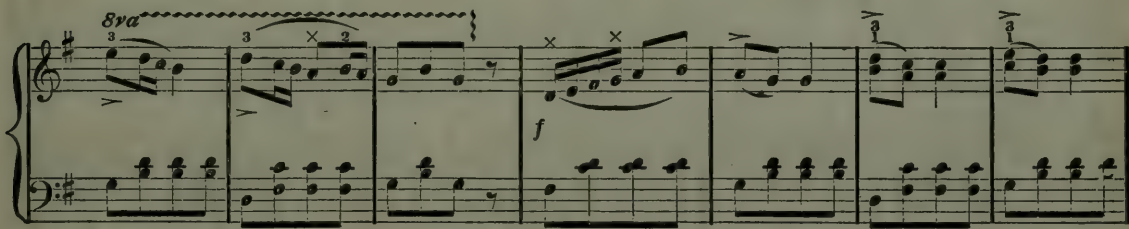
The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The first system consists of six measures, with the treble staff containing eighth-note triplets and the bass staff containing eighth-note chords. The second system also has six measures, with a 'Sya' (sustained) marking above the treble staff in the third measure. The third system contains six measures, with a 'Sya' marking above the treble staff in the first measure and a forte (*f*) dynamic marking in the fourth measure. The fourth system has six measures, with 'x' marks above the treble staff in the third and fourth measures. The fifth system has six measures, with 'x' marks above the treble staff in the third and fourth measures. The sixth system has six measures, with 'x' marks above the treble staff in the third and fourth measures. The piece concludes with a 'FINE.' marking in the final measure of the sixth system.

This musical score is for a piece titled "Time's up Quikstep" (9,470-3). It is a piano arrangement in 4/4 time, consisting of 24 measures across five systems. The notation is in G major, with a key signature of one sharp (F#). The score is written for piano (p) and includes various musical notations such as dynamics, articulation, and fingerings.

The score is organized into five systems, each with a treble and bass staff. The first system (measures 1-6) begins with a piano (p) dynamic. The second system (measures 7-12) continues the melodic and harmonic development. The third system (measures 13-18) includes a section marked "Sya" (Sustained) with a wavy line, indicating a sustained sound. The fourth system (measures 19-24) concludes the piece with a final cadence.

Key musical features include:

- Measures 1-6:** Treble staff has chords and single notes; bass staff has a steady eighth-note accompaniment.
- Measures 7-12:** Treble staff features a melodic line with a four-measure rest in measure 10. Bass staff continues the accompaniment.
- Measures 13-18:** Treble staff has a melodic line with a four-measure rest in measure 16. Bass staff continues the accompaniment.
- Measures 19-24:** Treble staff has a melodic line with a four-measure rest in measure 22. Bass staff continues the accompaniment.



WHISPERING MAZURKA.

C. KINKEL.

First system of musical notation. The key signature has one flat (B-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes marked with an 'x' and a '2' above it. The left hand provides a harmonic accompaniment with chords.

Second system of musical notation. The right hand continues the melody with a descending eighth-note scale marked with a '4' and an 'x'. The left hand accompaniment remains. A forte (*f*) dynamic marking appears in the second measure of the right hand.

Third system of musical notation. The right hand features a descending eighth-note scale marked with a '4' and an 'x'. The left hand accompaniment continues. A *Sya* (Syllable) marking is present above the staff.

Fourth system of musical notation. The right hand continues the descending eighth-note scale marked with a '4' and an 'x'. The left hand accompaniment continues. A *Sya* (Syllable) marking is present above the staff.

Fifth system of musical notation. The right hand features a triplet of eighth notes marked with an 'x' and a '2' above it. The left hand accompaniment continues. The system concludes with a double bar line.

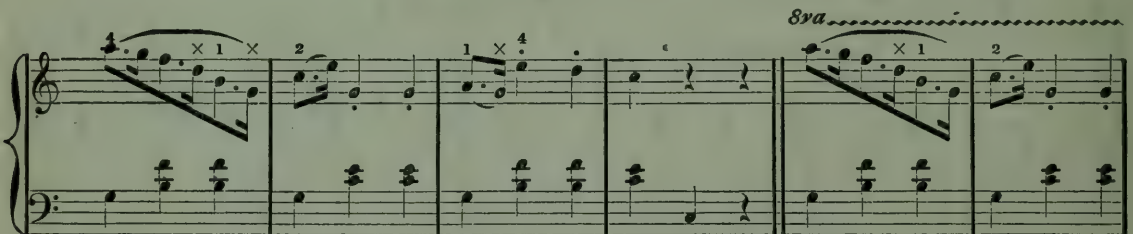
First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. The first measure contains the instruction *p dolce.* and a first finger (1) melodic line. The bass clef staff provides a harmonic accompaniment with chords. The system consists of six measures.

Second system of musical notation. The treble clef staff continues the melody with various fingerings (4, 2, 1, 1, 1, 2) and accents (^). The bass clef staff continues the harmonic accompaniment. The system consists of six measures.

Third system of musical notation. The treble clef staff includes a staccato instruction (*stacc.*) in the third measure and a piano instruction (*p*) in the fourth measure. The melody features a fourth finger (4) and a first finger (1). The bass clef staff continues the accompaniment. The system consists of six measures.

Fourth system of musical notation. The treble clef staff continues the melody with fingerings (2, 4, 4, 1, 2, 1) and accents (^). The bass clef staff continues the harmonic accompaniment. The system consists of six measures.

Fifth system of musical notation. The treble clef staff continues the melody with fingerings (1, 2, 4, 4, 1) and accents (^). The bass clef staff continues the accompaniment. The system consists of six measures, ending with a double bar line and a key signature change to two flats (B-flat and E-flat).



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SHERMAN & HYDE'S MUSICAL REVIEW.

MUSICAL ITEMS.

—Bellocca is in London.

—Wilhelmj, the violin virtuoso, is called the German Paganini.

—Miss Henrietta Beebe has achieved success in London concerts.

—Carl Rosa will conduct English Opera at the London Adelphi, in February.

—Franz Abt has been conductor of the Brunswick Court Theatre 25 years.

—Offenbach has been offered the management of the Opera Comique, at Vienna.

—Gounod has been promoted to the rank of Commander of the Legion of Honor.

—The opera of *Faust* has been played 550 times in Paris. It was written 18 years ago.

—Miss Minnie Hauck has been singing with great success at Baden-Baden.

—Five performances each week will be given at the Paris opera house during the Exposition.

—The new Musical University at Naples promises gratuitous instruction to all its pupils.

—The composers, Hector Salomon and Samuel David, have just been nominated officers of the Academy.

—The deep resonance, full of sweetness, brilliancy, and power, makes Weber's Pianos the finest in the world.—*New Haven Journal*.

—The Weber Piano sounds and peals like a brilliant little Orchestra, full of admirable power and silvery clearness.—*Watson's Art Journal*.

—The prize offered by the Harmonic Society of Antwerp for a festal overture for the Rubens commemoration, was awarded to Jean Blocks.

—Herr Urbach, of Egein, has won in a contest at Leipzig for the best piano method. Reinche, Seiss, and Kullak, are the names of the judges.

—Mr. Geo. T. Smith, organist of Hereford Cathedral, and organist and secretary of the celebrated Three Choirs Festival, in England, is dead.

—Herr Wilhelmj is with his family at his villa, near Biberich, on the Rhine, slowly recovering from his recent indisposition.

—The Association des Artistes Musiciens, founded by Baron Taylor, in 1843, now possesses an annual income of 60,330 francs.

—For a good, brilliant, showy piano piece, of moderate difficulty, send 40 cents, and get a copy of "Belles of Placerville Galop."

—A grand festival of classical music is to be held at Burges, next year. The town has subscribed 19,000 francs, and the province 6,000.

—It is stated that Messrs. Bossey & Co., the celebrated music publishers, will probably take the London agency of the Weber pianos.

—Mr. John Hullah has been elected an honorary member of the Royal Academy of St. Cecilia, at Rome—the oldest musical institution in Europe.

—The most universally popular piano piece is "When my Ship Comes In," Sch. The people will have it—hence its great sale.

—"Don't Make a Noise," Sch., still maintains its place as one of the best dance pieces. A sale for it has already been found to the extent of thousands.

Mlle. G. Spindler, the contralto singer, and daughter of Fritz Spindler, the well-known composer, of Dresden, will make her first appearance in London next season.

—Flotow's new opera, *Die Musikanten*, founded upon incidents in the early life of Mozart, is to be performed at Turin, in Italian.

—Billy Emerson's new song and dance, "I'm Happy When She's By," is the best thing of the kind ever brought out. It is enough to say, it "brings down the house" every night." Price 35 cents.

—Mr. Colonne, the conductor of the Sunday afternoon concerts at the Chatelet, in Paris, has been selected for the post of conductor of the concerts to be given at the Trocadero during the Exhibition.

—When you feel tired, after your day's music work is done, do not attempt to continue it. It is better to rest than to work on without pleasure or animation.—*Robert Schumann*.

Mr. W. H. Gladstone, a son of the ex-Prime Minister, has translated, from the German, Justus Thibaut's work on *Purity in Music and Art*. The father of the translator has added a prefatory note to the translation.

—Sir Julius Benedict, Messrs. Walter Macfarren, C. E. Stephens, John Thomas, Arthur Sullivan, and Benson, are elected directors of the London Philharmonic Society for 1877-78.

—Theodore Wachtel, having returned from Switzerland to Vienna, has concluded engagements for next season with the Royal Opera House, Berlin, and the theatres at Prague and Leipzig.

—Aimee has been making immense hits in the East with "She's Just a Sweet Bouquet," written for her by Chas. E. Pratt. No song she has sung seems to have been received with such tremendous applause.

—One of the sweetest songs ever published is "My Mother's Gentle Voice," by Beaumont Read. Price 35 cents. No one can read the words without feeling irresistibly drawn to them—

"In dreams—sweet dreams, I hear again,
The songs so dear to me,
My mother sang in our cottage home,
Far, far across the sea,
Recalling forms and faces dear
I never more may know;
But in my heart her voice still lives,
Sweet and low—sweet and low."

—It is announced that the marriage of Mlle. Albani and Mr. Gye, Jr., will take place next summer. They have been reported as privately married a great many times. After the public ceremony we hope the matter will be settled.

—The Weber Piano-fortes are most excellent instruments, pure and rich in quality, with much power and brilliancy. They can hardly be said to have a rival. It is therefore fitting they should be quartered in a brown-stone palace.—*N. Y. Tribune*.

—It is not an uninteresting fact that Mr. Weber is the most practical of mechanics, who has won his way within a few years to the front ranks of our city artisans. His beautiful establishment on Fifth Avenue tells its own story of thrift in the man and excellence in his work.—*N. Y. World*.

—At the National Theatre in Pesth, a rather novel operatic performance lately took place. Meyerbeer's *Huguenots* was performed leaving out the entire second act, owing to the indisposition of the two prima donne who generally sing the role of the Queen; this fact had however been announced on the day previous to the performance.

—The Mendelssohn Quintette Club of Boston has been re-organized. Mr. Edward Heindl, Mr. Ryan and Mr. Henning retain the positions which they have always filled with such distinguished success; and Mr. Alexander Heindl is added as a permanent member. Mr. S. E. Jacobsohn takes Mr. Schultz's place as first violin; and Mr. Gustav Dannreuther takes the second violin.

—Augusta Kruls, sister of the late Mlle. Titiens, writes to the London papers, correcting some errors in relation to the history of the famous singer. She says their father was a lighterman in a large way of business, owning several vessels, and afterwards a distiller in good circumstances in Hamburg. The expenses of Mlle. Titiens' musical education were entirely defrayed by members of her own family.

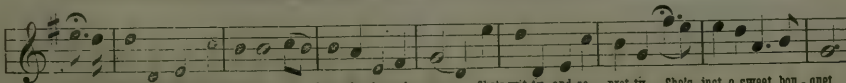
—Rossini, walking one day in Passy with a friend, passed a stout street musician singing to a guitar, in the most horrible fashion, the serenade from *Barbiere*. The composer stopped and gave the vocalist a piece of money. "What!" said his friend, astonished; "you encourage this robust mendicant? He has no infirmity needing pity." "Oh!" said Rossini, "didn't you hear the voice with which he is afflicted?"

—The Prince of Wales, as Chairman of the British section, has, it is said, appointed Sir Julius Benedict and Mr. Charles Halle to represent England on the musical committee for the Paris Exhibition of 1878. Austria will, it is said, probably select the Abbe Liszt; Russia, M. Anton Rubinstein; Belgium, M. Gevaert; and Italy, Signor Verdi. Germany, the great musical centre, will, thanks to international prejudices, not be represented at all.

—Among concertists, probably none earned so much as did Liszt and Paganini. The latter charged 2,000 francs for each music lesson. Hummel left a fortune of 375,000 francs, together with an immense number of valuable presents, as, for instance, 26 diamond rings, of great value, 34 gold snuff boxes, and 142 valuable gold watches. Herz and Thalberg made \$25,000 in America. Bulow received \$25,000. Rossini cleared in London, in six months, several hundred thousand francs.

Mlle. Aimee has been creating a great sensation in the East with her new Song and Dance, "She's Just a Sweet Bouquet."

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MME. FABBRI'S ANNIVERSARY BENEFIT.

In accordance with previous announcement, a grand testimonial benefit was tendered to Madame Inez Fabbri, at Platt's Hall, on the 29th October, in commemoration of her twenty-fifth anniversary on the lyric stage, and was greeted by a crowded house.

Under the management of Mr. Charles Schultz, a varied and elaborate programme was presented, opening with R. Mulder's "Grand Festival March," by the orchestra. Two choruses were sung by the San Francisco Maennerchor, under the direction of Mr. H. Holzbauer. Miss Annie Ainsworth sang the famous "Staccato Polka," and was encoored. Mr. Auguste Sauret fully maintained his enviable reputation as a pianist by his playing of Chopin's "Eighth Polonaise;" and the duet from *The Huguenots*, for violin and piano, by Messrs. John T. Hill and Sauret, was brilliantly executed. A German play, in one act, *Eine Oloffeige Um Jeden Preis*, was given with a strong cast, comprising Mme. Otilie Genée Fritsch, Messrs. A. Lauber, M. Freemann, F. Urban, H. Schulz, and others.

Mme. Fabbri's appearance as Norma, in the second act of the opera, was the signal for prolonged applause. She was in fine voice, and her intensely dramatic acting was never more conspicuous. Her role was beautifully sung; and Mlle. Ilma De Murska, as Adalgisa, was brilliantly expressive. The act was so grandly rendered that the artists were greeted with an enthusiastic recall, and after a repetition of the principal duet, the stage was literally covered with flowers; and Madame Fritsch presented to Madame Fabbri an elegant silver wreath, with a centre-piece consisting of a gold star, inlaid with quartz, bound by a gold ribbon, on which were engraved the titles of thirty operas in which the prima donna has appeared. An engraved inscription reads as

follows: "Presented to the eminent artiste, Inez Fabbri, on her twenty-fifth anniversary on the lyric stage, by her pupils, friends, and professional admirers."

After an overture by the orchestra, the *Merry Wives of Windsor* was produced, Mme. Fabbri taking the character of Frau Pluth, Miss Leonore Simons as Frau Reich, and Mr. Carl Formes as Sir John Falstaff.

Mme. Fabbri and Mr. Muller have heretofore been distinguished for the finished rendering of their roles in this opera, and Mr. Formes is certainly an unequaled Falstaff. Miss Simons made an equally favorable impression, and is a most promising debutante. The evening concluded with the fourth act of *Rigoletto*, excellently sung by Mlle. De Murska, Miss Simons, Mr. Muller, and Mr. S. Koppel.

The services of three distinguished conductors were brought into requisition—Messrs. Ernest Reiter, John T. Hill, and G. Hinrichs; and the superior entertainment was a most fitting tribute to the talent and worth of the esteemed and genial beneficiary.

THE DANICHEFFS.

THE Union Square Theatre company, from New York, has proved a grand success at Baldwin's Theatre, and Mr. Thomas Maguire, manager, Mr. Geo. R. Chipman, treasurer, and their associates, are to be congratulated upon having so admirably suited the public taste. The dramatic season commenced on the 12th ult. with the Russian play, *The Danicheffs*, and at the present writing this play is still produced to full houses.

Mr. Chas. R. Thorne, jr., as Osip, gives an admirable delineation of a noble and self-sacrificing character, rarely found in real life, but happily not impossible. Not the least rant impairs the power of his utterances, which are at once natural and cultured. Miss Fanny Morant's personation of the haughty and imperious Countess Danicheff is so perfect and well sustained throughout as to merit the most hearty encomiums. Miss Maud Harrison, as Anna, the heroine, surprisingly well represented the character, and some passages were so delicately shaded as to remind us of Neilson, whom she certainly resembles in personal appearance on the stage. Mr. Frank Roche, and Mr. J. W. Jennings, were also conspicuous for good acting; and in fact the play was not marred by poor acting in any of the characters.

As an example of special merit in subordinate parts we would instance Mrs. J. C. Michels, and Mrs. L. E. Seymour, who assumed the roles of servants, one sharp and angular, the other airy and pretentious; and these peculiarities were carefully preserved through the entire play. We hope the succeeding plays may be equal in merit and interest to the *Danicheffs*.

CLOSE OF THE OPERA.

Since our last issue, Mr. M. A. Kennedy, acting manager of the Grand Opera House, gave our citizens another opportunity to hear the Kellogg-Cary combination, and *Mignon* was accordingly given, on the 5th ult., *The Masked Ball*, on the 7th and 9th, and *Aida*, at the matinee, on the 10th ult. On each occasion this large and well appointed theatre was crowded to its utmost capacity, and the audiences were most enthusiastic.

The Masked Ball was entirely new to most of our citizens, and is full of charming melodies. Miss Kellogg, as Amelia, the heroine, was in fine voice, and sang with her accustomed accuracy and beauty. Mlle. De Murska's role of Oscar, the page, included several brilliantly executed solos; and Miss Cary, as Ulrica, the sorceress, sang superbly the few passages entrusted to her part. Mr. Tom Karl sang with remarkably good expression; and Messrs. Verdi, Conly, and Lafontaine, did full justice to their roles. Although the Kellogg-Cary opera has had a long run to full houses, the public interest rather increased, and it was a matter of general regret that the company could not have remained another month. The success of this season of opera is a conclusive proof that the people of San Francisco appreciate and will sustain genuine merit in musical performances.

We hope this company will return next year to favor our citizens with their delightful representations.

MISS BELLA THOMAS.

Our citizens will be pleased to hear of the return to this city of Miss Bella Thomas, after an absence of nearly six years. Miss Thomas has been receiving musical instruction from the distinguished Delle Sedie, in Paris, and has filled numerous and successful engagements in Paris and London, as a mezzo-soprano vocalist. She will be pleased to accept engagements to sing in concerts or in church, and will receive a limited number of pupils at her residence, No. 922 Capp street, near Twenty-third street. We trust she may have ample success in our city.

SCHMIDT QUINTETTE RECITAL.

THE musical recitals previously announced by the Schmidt Quintette, on the 6th and 20th ult., were greeted with full houses at the Mercantile Library Hall. The recital of the 20th was particularly meritorious. On this occasion the second and third movements of the Schumann quintette were charmingly played, and the string quartette, by Schubert, was nearly as well rendered. The quartette in E flat, by Beethoven, was received with less favor; but the trio in G, by Raff, was brilliantly executed by Mr. Louis Schmidt, jr., violin, Mr. Ernst Schmidt, cello, and Miss Alice Schmidt, piano. The

SHERMAN & HYDE'S MUSICAL REVIEW.

EDITORIAL NOTES.

MESSRS. O. DITSON & Co. have sent the following new pieces as a final contribution to our bulletin for the year: "Ilka, Blade of Grass," a fine Scotch song by Stanley, price 35 cents; "Children, don't get weary," a plantation song and chorus said to be "sung by all the minstrels," price 30 cents; "De bad Bob Lee," by Will Hays, 35 cents; "Still Thou hast my Heart's Devotion," by Peck, 30 cents; "Twas but a Rosebud you gave me," by Darling, 30 cents; "Sometimes," a good ballad, by Sullivan, 40 cents; "Little Girl's Polka," by St. Leon, 30 cents; "Evening Bell," by Mendelssohn, 40 cents; "Sweet Bye and Bye," transcription by Himan, 40 cents.

H. S. PERKINS, the popular conductor of Conventions, has engagements in La Crosse, Wis., Howard, Neb., and other points in Iowa, Ill., Kansas, Indiana, and New York, from and after the 1st of this month. His address is care of Lyon & Healy, Chicago.

A LADY desires a situation as teacher of vocal and instrumental music in a female college. Was late Principal of Music in the Baltimore, Md., Female College, and can give best of references. Particulars can be had by addressing Edl. REVIEW.

OUR general traveling agent, Mr. F. R. Girard, has left in the interest of our house for Oregon and Washington Territory. His many friends up there will be glad to see him.

W. A. FREY has just issued the "Dance of Death Waltz," by W. Stuckenholz. A miniature copy of the original "Dance of Death" adorns the title, and will no doubt increase the demand for the piece. Price 75 cents.

OWING to a press of matter, we are reluctantly compelled to defer a very interesting letter from Sacramento concerning the Kellogg-Cary concerts given at that place.

ON Monday evening, the 26th, an entertainment was given by the Western Addition L. and L. Society, which reflected great credit upon the club and the performers. The programme opened with a piano duet by Miss Wood and Mrs. Clark, which deserved more applause than it received. This was followed by a reading by E. B. Read, the president, which was very cleverly rendered. Miss Shroufe, who has a very sweet voice, especially in the higher notes, deserves great praise for a vocal solo, and was loudly encored. An original poem, entitled "The Drummer Boys of Landy's Lane," by Mr. Fenn, was very good. Mrs. R. F. Clarke, who seems to be quite at home at the piano, played a solo quite charmingly. A young gentleman, whose name we did not learn, received quite an ovation for an Italian song, being recalled three times. A dialogue by the Misses Nellie McDougall and Nellie Ashton, and a recitation by Miss Yule, were both fairly executed. At this stage of the entertainment our reporter had to leave (though reluctantly), the programme not being half finished. This society seems to be in a flourishing condition and well conducted.

GUSTAVE DORE, who is also an accomplished musician, has bought a villa near Paris, on the facade of which he has had inscribed the notes, Do, Mi, Si, La, Do, Re—that is to say, Domicil à Dore.

COMMUNICATIONS.

APOLLO GLEE SOCIETY CONCERT.
A concert was given on the 6th ult., at the Central M. E. Church, by the Apollo Glee Society, for the benefit of the Sunday-School of the church. The programme, under the direction of Mr. Martin Schultz, was very successfully carried out. The vocal solo, "Up in the Morning," was given with such warmth of expression by Miss Ella Seager as to receive an ardent encore. Miss Amelia I. Block sang her solo, "A happy Dream," with brilliancy and was similarly favored. Mrs. Martin Schultz rendered the solo, "The bunch of Violets," and her beautiful execution was loudly applauded. Mrs. D. Lambert's solo, "Come with the Gipsy Bride," was sweetly sung. Misses Ella Seager, Mary Pennie and Jessie Lowe gave the trio, "Maiden's Spring Song." Other trios and quartettes were given by Miss Block, Mrs. Curtis, Miss Wetzel, Messrs. Cutting, Upton, Reese, Holbrook, and other performers, and several choruses were sung by the society with good taste. Mr. Walter C. Campbell was in excellent voice, and rendered his solo "Nancy Lee" in artistic style, and was greeted with enthusiastic applause. X.

DR. STALLARD'S SOIREE.
A musical soiree was given on the 15th ult. by Dr. and Mrs. J. H. Stallard, at their residence, No. 37 Post street. A varied programme was presented. A conspicuous feature of the evening was the duet, "Souvenir de Naples," by Dr. Stallard, flute, and Mr. S. H. Marsh, piano, which is a fine composition, and was artistically played. An excellent cantata, written by Mr. Marsh, "The Traveler's Return," was also played by these gentlemen, and a trio for violin, flute and piano, with Mr. T. J. Duffy, who also gave a beautiful violin solo. Miss J. Tucholsky was in good voice and sang the popular pieces "Waiting," and "Poor Though My Cot May Be," so exquisitely, that we could wish they had been heard in a public hall by a large audience. Gounod's "Ave Maria," with obligato, was also finely executed. Piano solos were well played by Misses Nellie O'Neill and Stella Whitney, and several other pieces were given. Splendid refreshments were served, and the soiree was one of unsurpassed social and musical enjoyment. X.

CONCERT IN NAPA.
On the 19th Oct., a concert was given at the Methodist Church in Napa, under the direction of Mr. W. A. Packard, with an elaborate programme. The vocal solos of Misses Marie Withrow, of this city, and Miss Harriet Fowler, were very finely executed and favorably received. Messrs. W. A. Packard, Chas. B. Stone, J. C. Williams, and the Harmonic Club, gave several vocal pieces. Misses Marie and Eva Withrow played a piano duet, Miss Emma Wallingford a piano solo, and Misses Florence and Emily East-erby, a piano duet, and other local talent participated. The concert was well conducted, and the programme was unusually well performed. A full house greeted the leading participants with ardent applause. C.

WOODLAND HANDEL AND HAYDN SOCIETY.
This new society has now eighty members, and is under the direction of Dr. Pinkham. The citizens of Woodland can congratulate themselves on this new enterprise, which has been inaugurated under such favorable auspices. Few towns in the State have so many good singers as Woodland, and Dr. Pinkham deserves much credit for his efforts. The society has just received a fine Sherman & Hyde Square Grand piano. F. R. G.

TO DEALERS.

Dealers throughout the Pacific coast will be glad to learn that Mr. Frank W. Stechhan has taken charge of our department of Musical Merchandise, which has become one of the most important branches of our trade. We now rank third among the importers of these goods in the United States, according to the latest Custom-house statistics. Mr. Stechhan will devote his entire attention to this department; he is thoroughly acquainted with the wants of dealers, and they can rely upon having their orders promptly and correctly filled.

SIGNOR G. MANCUSI.

The many friends of Signor G. Mancusi, the celebrated vocalist and teacher, will be pleased to learn that he has removed to more central and commodious rooms, at No. 16 Stockton street, which he has fitted up with the elegance and artistic taste for which he is distinguished. Signor Mancusi can receive a few more vocal pupils if desired.

MR. G. W. JACKSON.

This gentleman, who is an established and successful vocal teacher, has removed to 529 Geary street, and has also an office in Central Block, Broadway, Oakland. We learn that some of his pupils are now singing in concerts, &c., under salary, and we are glad to note their success.

MUSIC TEACHERS WANTED.

Galt, and Elk Grove, two towns near Sacramento, have no music teacher. This is a good field for a first-class teacher, as there are many instruments in that vicinity. For further particulars, apply to F. R. Girard, care of Sherman, Hyde & Co.

A good teacher is wanted to locate in Sierraville. Applicants can get full information from J. R. Van Slyke, Santa Cruz.

SHERMAN & HYDE'S MUSICAL REVIEW.

MR. HUGO L. MANSFELD'S
PIANO-FORTE RECITALS, AT THE YOUNG
LADIES' SEMINARY, BENICIA.

This series commenced on October 26th, and closed with the concert of Friday evening. It has been a rare musical treat, upon which the good people of Benicia can look back with pleasure, the more so as the increasing numbers at each successive concert proved their appreciation of Mr. Mansfeld's delightful performance. That a single artist should keep the interest of an audience unflagging for an entire evening is evidence that he possesses no common powers, and such has been Mr. Mansfeld's experience in Benicia. The programmes were well selected with a view to please, and yet elevate, all tastes; but the artist's heart was evidently with Liszt and Chopin—his fingers with other composers. Chopin's "Andante Spianato," "in E flat, also his Waltz, in D and A, with Liszt's arrangements of the "Romanza," from *Tannhauser*, were simply superb. Immense effects were produced by his rendering of Liszt's "Erklung," Taussig's "Invitation to the Dance," "Waldesrauschen," and "Gnomengelen," by Liszt, "Tannhauser March" and "Grande Polonaise" by Liszt. There are few pianists, and none that we have heard in California, who combine, as Mr. Mansfeld does, so much force and breadth of expression with the greatest delicacy of fingering—a note never being missed in the most rapid and difficult passages. The two last qualities were more especially noticeable in his rendering of Gottschalk's "Last Hope," a piece which has been so hackneyed by every aspiring Miss who has learned to finger the keys, that to see it on his programme almost excited a smile, yet, rendered by him, it was marvellous, recalling its author's own performance of it, than which nothing could be more exquisite. Mansfeld's arpeggios and trills were wonderful in their clearness, ornamenting, but never hiding the air, which was brought out with perfect distinctness through all the delicate tracery of its variations. We must not omit special mention of the scherzo in "Si bemol," of Chopin. The opening movement was beautifully rendered; and indeed the whole piece was a treat. To show your readers what work Mr. Mansfeld has been doing, we will state that he played in the four concerts 60 pieces by 25 different composers, and entirely without a note. What a wonderful memory! It is to be hoped that the people of Benicia will have enough enthusiasm and appreciation of the professor's efforts to induce him to favor us with another series of concerts during the coming winter, especially when, owing to the numerous schools clustered together in this place, there are many young pianists who can have no greater advantages presented to them to cultivate their musical taste than in hearing the finest composers correctly interpreted.

A.

Here is a conundrum for our brethren of the press. Send in your answers soon: What is the difference between an editor and a pig? *Green Bay Advocate*. One lives by his pen and the pig lives in his pen.

Our "Jevil" gives another answer: The editor *lives* by his pen, and the pig *lives* in his pen. *Cleveland Herald*.

We know of cases in San Francisco in which the difference isn't worth mentioning; and what there is in favor of the pig.

"SPRING SONG," by Fisher, 40 cents; "Fairly of the Fountain," mazurka, by J. S. Knight, 30 cents; "Cecilian Waltz," by Maek, 25 cents.—Received from Ditson & Co.

(Written for the MUSICAL REVIEW, by Henry Heyman.)
DR. JULIUS RIETZ.

This celebrated musical director and composer, died from apoplexy on the 12th of September, in Dresden, Saxony, where he had occupied the position of Chief Conductor of the Royal Opera, and Artistic Director of the Conservatory of Music. His death is a very great loss to the musical world. Rietz was born December 28th, 1812, in Berlin, and received his first lessons in music from his father. At an early age he played the violoncello, on which instrument he became very proficient, and ranked among the first virtuosos of the day. After the death of his father, the youthful virtuoso, scarcely sixteen years of age, accepted a position as cellist in one of the Berlin orchestras. Spontini, who was then at the height of his fame, became the protector of young Rietz, and obtained for him a position in the Royal Orchestra. Soon after this, his friend Mendelssohn gave him the position of Musical Director of the Theatre Dusseldorf. In 1833, Mendelssohn left Dusseldorf, and Rietz was appointed his successor as City Musical Director, which position he occupied for twelve years. In 1847, he became conductor of the opera, a director of the "Singakademie," in Leipzig. In 1854 he resigned his position at the opera, etc., retaining only the direction of the Gewandhaus Concerts and Singing Society, to which he devoted his whole attention until 1860, when he left Leipzig, and accepted the position of Royal Director in Dresden. In 1874 he celebrated his fortieth anniversary as an artist, all the leading German musicians participating on this occasion, proving how high he was held in their estimation as a gentleman and an artist. On this occasion he also received many decorations from crowned heads of Europe, and was also appointed Royal Saxon General Musik-Director by the King of Saxony, which position, together with those already above mentioned, he occupied until the time of his death.

As a composer, Rietz was well known, and occupied quite a prominent position among our great masters. His compositions, which are very numerous, embrace three operas, several symphonies, overtures, and other large musical works; also a concerto for the violin, violoncello, and other instruments. As a conductor, he enjoyed a great reputation, and no one who has ever performed under him, or witnessed a performance conducted by him, can forget how, even in later years, when feeble from the effects of ill-health, he entered into the spirit of whatever he conducted, and inspired all those around him. As an instructor, Rietz was also well known, and many young artists of the present day will mourn over the loss of the dear departed, whose genial instruction and kind and fatherly advice they enjoyed, and through whose kind encouragement and assistance they have obtained not only proficiency in their art, but also positions in life. As an interpreter of classic music, Rietz was justly celebrated, and an authority. He had full charge of the revision of a collective edition of Mendelssohn's complete works, now being published by Breitkopf and Nostel. He also took an active part in superintending the publication of the collective works of Bach, Beethoven and Mozart, with which, owing to his profound musical knowledge, he was entrusted. The funeral obsequies took place in Dresden, and were largely attended by delegations from many parts of Germany, principally from Leipzig, and also by the entire profession in Dresden, the procession being headed by a band of music, playing the funeral march of Beethoven's A flat sonata.

Among the pall-bearers were noticed Carl Reinecke, E. Rontgen, and other eminent musicians. Only a day previous to his death, he expressed his joy in being able to conduct Mozart's immortal *Magic Flute* once more. Little did he surmise that in so short a time his duties would cease, and other bells than those heard in Mozart's masterpiece would call him home to the primitive source of that beautiful art to which his life had been devoted. The ideal of his youth was never extinguished; and that which was great in him, will always be appreciated, and will live forever.

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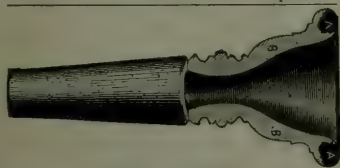
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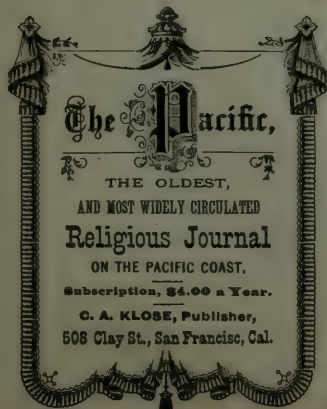
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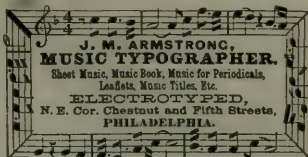
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Musical Review.

VOL. 5—No. 1.

SAN FRANCISCO, CAL., JANUARY, 1878.

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AT DUSK.

A shadowy dance of ghostly images,
By the red firelight on the wall is hung,
And ivory fingers on the ivory keys
Wake the old waltz we loved when love was young.

On music is poetic fancy fed,
And these soft strains bring many a thought to me,
Sad with the knell of hopes and pleasures dead,
Sweet with the promise of new joys to be.

In the warm firelights glow thy shining hair
Seems half transmuted to precious gold,
And, faintly falling on the dusky air,
The olden cadence wakes the dream of old.

O Love! the cup was bitter, but its lees
Are sweet as honeyed dew in Hybla's flowers,
And all our days are fraught with prophecies
Of sweeter draughts to come in future hours.

(Translated expressly for the MUSICAL REVIEW, from
the German of Salomon.)

ERL-KING'S DAUGHTERS.

BY WINK WINKLE.

The Hotel Watzmann, in Berchtesgaden, was so crowded that different travellers arriving there had to seek other quarters. The sojourn of guests at the Watzmann just at this time, however, was not voluntary; or rather it was merely for the protection afforded by its roof. Thick gray clouds, succeeding a severe thunder-storm, hung over the valleys, making pleasure jaunts impossible.

The company thus collected in the spacious hotel was varied: there were several wealthy merchants, with their families; a number of jovial students; some thin, elderly gentlemen, of lawyer-like appearance; a count, from Austria, with his two daughters; and two artists, from Dusseldorf.

The good humor and gaiety of the travellers was somewhat restrained by the necessity which rendered their stay compulsory, as well as the inconvenience imposed upon all from an extra number of guests.

The students suffered fearfully from ennui; and in consoling one another filed the parlors with impenetrable clouds of tobacco smoke. The mercantile people complained of the time lost to them in a business point of view. The Count von Achau was much vexed because the two artists from Dusseldorf had secured the best rooms in the house, whilst he and his daughters were obliged to occupy less favorably situated ones. Only the two artists—an elderly and a young man, had not allowed their temper to be ruffled by all these stormy circumstances. The younger one, notwithstanding

his pallor, gave evident signs of a quiet cheerfulness of disposition; whilst the elder, of a rougher nature, evinced ability to help himself over the obstacles of life by steady, calm will power.

The patience of the travellers was not put to the hardest test: on the third day of their confinement a fresh breeze blew through the valley, scattering clouds and mists, and on the following morning the beautiful landscape was overspread by sunny brightness.

A stirring liveliness was now developed in the Watzmann.

The guests were either packing or making arrangements for departure. Several groups, among them the count and his daughters, sat in the dining-hall, awaiting a light luncheon.

Meantime many open carriages had driven up, and different parties had left for Salzburg, Reichenhalle, the Ramsau, and the Konig's See. The landau, engaged by the artists, was also announced, and they were about to depart.

The Count of Achau likewise intended to make an excursion to the Konig's See; but with high bred negligence, he had not ordered a conveyance: with regret he now learned there were none to be had.

The two countesses, in travelling costume, stood before the hotel door as the artists were about to pass.

During the rainy days they had kept their rooms for the greater part of the time, and the artists had caught but fleeting glimpses of them. Now, however, as they paced up and down, in the glow and glory of the morning sun, delicately and artistically attired, the gentlemen from Dusseldorf were filled with admiration at their graceful appearance.

The charm of beauty made itself instantly felt. The young man approached them politely and offered them the carriage ordered by himself and friend. The ladies were somewhat surprised, and hesitated a moment, during which the elder artist came up and repeated the offer, but begged at the same time that they would allow his friend, who had but lately recovered from an illness, space in the rather small landau.

At these words the count returned, much annoyed at his vain attempt to engage a suitable conveyance, and, with an agreeable smile, he accepted the landau in the name of his daughters. In so doing he did not fail to introduce himself, and his daughters, with all the elegance of a man of the world, whereupon the elder artist named himself as the landscape painter, Arnold Kuff, and the younger,

as the historical and genre painter, Rudolf Braunstein.

The ladies and Braunstein took possession of the carriage; Kuff handed his friend his sketch-book, and as the landau rolled down the road he and the count descended the long steps near the royal villa, and proceeded on foot to the widely-famed See.

The conversation was, at first, of indifferent matters, until Kuff unconsciously turned the current of talk into that round of thought in which he so long and lovingly had moved. The fate, the exertions, the results of his friend Braunstein were themes on which he willingly discoursed. He himself had had many sad experiences in his own artistic career; he had not attained the expectations with which, as a youth, he had entered the realms of art; he was never contented with his own creations, and pictures highly prized by art-critics had been condemned by himself, as falling too far below his aim. In consequence of this he had acquired a certain bitterness, which might have turned into genuine ill-humor had he not made the acquaintance of his friend Braunstein.

The talent in this young man had warmed Kuff into geniality; and now he lived and dreamed, in almost fraternal fashion, more for the plans and triumphs of his friend than for his own.

"It is natural," he remarked, in the course of his conversation with the count, "that when one first enters the Academy he has his own stupid thoughts and intentions. I was anxious to revive the Rembrandtish duskiness, but in spite of all my brave trials at my canvas, it eluded me. Five years ago Braunstein came, barely able to say 'Good day,' in the School of Painting. But scarcely had he left beginners behind when he threw off all obscure in a manner that made me feel I would have liked to have boxed his ears from envy. Since then he has become my friend."

The count smiled politely.

"In grouping he is almost perfect," continued Kuff; "he treats flesh as if he had gone to school to Raphael and Titian; and his skillfulness in design is simply remarkable. And because of all this he has won the prize in Vienna, although he sent an unfinished picture."

"You say the young man has received a prize?" asked the count.

"Good heavens! and you not know it," cried Kuff. "Why, the fame of it has resounded through all the German press."

"We seldom read newspaper lectures," said

the count, rather haughtily. "What subject is there now-a-days that is not superficially treated in the journals!"

"But here the theme was worthy," replied the artist. "The picture is a masterpiece. The Erl-king is the subject. I figure therein as the father on the wild, rearing horse, holding his boy warily and securely. The first case in my life when I openly showed myself with family."

"Unfortunately the poor youth exerted himself so much that he finally fell ill of nervous fever. And there was trouble in Denmark, for at the left of the picture the depiction of the Erl-king's daughter on shadowy knoll, was wanting. But now-a-days we must be bold. I packed the picture and sent it to the judges, with an explanation as to the artist's illness, and so on."

"It naturally made a *furor*, as I reasonably enough had anticipated."

"The ladies at once felt a kind of lyrical sympathy for the prostrate artist, and crowds came to see the picture. Even the Emperor himself openly expressed his admiration."

"Also his majesty?" involuntarily interrupted the count.

"And so the judges decided to award the prize to the picture, despite its unfinished state, with the condition that the artist should complete it within a period of two months."

"Of course Braunstein was obliged to promise this, since I pledged myself to bring him about with fatherly care, soup, wine, and whatever else was needed."

"So far he has been fortunate, and the ghostly daughters must appear upon the canvas; this is necessary, even if he exerts himself too much. The golden stipend which accompanies the prize will, it is to be hoped, perfect his cure."

"During our journey from Dusseldorf to Vienna I persuaded him to take an excursion among these mountains, which will surely conduce to his recovery."

The count, who at first had walked indifferently by Kuff's side, soon began to listen attentively, and even to inquire about Braunstein's circumstances. He learned in return that two of his pictures had already excited great attention in art-circles, that he had many commissions for portraits, and that he had the artist's usual ardent longing for Italy.

While the elderly gentlemen wandered along the shady foot-path to the See, the landau rolled smoothly over the road bordered by ash trees.

The two countesses sat in the body of the carriage, Braunstein on the little back seat.

Conversation, at first, did not flow easily; the rumbling of the carriage also partly prevented it. But the wish to know more of each other caused them to keep making a trial, and pretty phrases about the charming landscape, which gave them much pleasure, were followed by fitting glances.

The longer the young artist sat opposite to his charming companions, the stranger did he feel himself moved.

For his picture, "Der Erl-king," he had vainly sought for models that would serve him in his fanciful representation of the Erl-king's daughters.

Nowhere among the simple country maidens had he met faces which possessed one trait resembling those weird ghostly enchantresses who had all the ensnaring charms which mislead and entangle the children of men. Full of despair, he had drawn all kinds of fantastic sketches; but, discontented, he had always thrown them to one side.

Meanwhile, the time given him for the completion and delivery of the picture pressed nearer and nearer, and he had suddenly—
anxiety for the Erl-king's daughters probably being the cause—fallen ill of nervous fever, and the finishing of his picture was further delayed.

In the phantasy of fever the Erl-king's daughters hovered and flitted around him, quite as he had imagined them; but of course he had not been able to retain the memory of them and paint them.

At first he seemed to see them only at a distance; afar, in the dusky meadows, they flitted hither and thither. Their hair, blown by the night wind, showed their white shoulders glistening in the moonlight. Then it would seem to him that they drew nearer, and that the alluring light of the will-o'-wisp flickered from their shining eyes as they bent down over him, and with the most tempting and enchanting gestures beckoned him to follow them.

When he wished to hold them, and had stretched out his hands for this purpose, they laughed softly and pressed past him, but so closely that he had felt their floating veils touch his hot forehead.

At last he had fainted at the exquisite torture: had then lain for days between life and death. But finally he improved; and when he learned that the prize had been awarded his picture the glad surprise of his success aided his convalescence.

Kuff advised him to overcome his intense anxiety for the Erl-king's daughters, and to be contented with sketches already made in Vienna.

Braunstein had tried to act in accordance with this advice; not from desire, but from utter hopelessness. And now here, suddenly and unexpectedly, and by sober morning sunshine, he saw, the longer he looked at his travelling companions, that which seemed wrong and unreasonable. The dark and mysterious eyes, the peculiar, half-teasing, half-elfish expression of the mouth, the pale hue of the beautifully oval face, the long flowing black hair, which floated here and there in the wind, the very manner of speech and of movement—everything was like the picture of Erl-king's daughters, as they had appeared to him in his phantasy.

He was really obliged to convince himself that he was awake; yes, he even asked himself if the spirits of night were playing a merry

joke, masquerading, by bright light, in the guise of drawing-room ladies.

However, he composed himself, and endeavored to curb his wild fancy. In his efforts to entertain the ladies he drew with energetic haste upon his knowledge, first of this, then of that, till a continuous conversation did not follow.

Fortunately the way was not too long: after a short half-hour they drove up before the hotel at Konig's See. The pedestrians did not keep them waiting, so that after a short rest they prepared to start on the lake excursion.

(TO BE CONTINUED.)

THE OPHICLEIDE.

There is a funny story told of the progenitor of this instrument. Some Arabs having surprised a detachment of French soldiers in Algiers, the band of the regiment fled in disorder. A fleet horseman pursued the unfortunate ophicleide player, who, encumbered by his instrument, gave himself up for lost. The Arab approached, fury in his eye, with a couched lance; when just as the musician was on the point of receiving his quietus, terror inspired him with wit; he presented the instrument like a gun, at his foe, and the Arab wheeled about, fancying it was a portable 10-pounder, and fled the field, leaving the musician equally astonished with himself, and far better pleased by his ready brass.

JOHN FIELD, the celebrated pianoforte-player, was born in Dublin. He received his first musical instruction, when very young, from his grandfather; but his artistic culture he had from Clementi, in London. Clementi was proud of such a talented pupil, and brought him before the public in 1798. In 1802 Field accompanied his master to Paris, where he delighted all who heard him. He played the great fugues of Sebastian Bach with precision and wonderful taste. Clementi then took him to Petersburg, where he left him for a while. When the master returned to Petersburg the next year, he found his pupil enjoying the highest reputation; his concerts were well attended, and he was in great demand as a teacher. In 1833 he revisited London and Paris, and made the tour of France and Italy with great applause. He was detained in Italy by sickness until 1835, when he returned to Russia. He died Jan. 11, 1837. Field has published many concertos of considerable merit, and much other music for the pianoforte; also several nocturnes, considered his best works.—*Sketches of Musical Composers.*

It is highly important to cultivate the ear. Strive, from the first, to distinguish tones and keys. Seek to define the tones of bells, window-panes, and the cuckoo.

Practice scales and other finger-exercises diligently. But many people think that they can thus accomplish everything, and carry this daily practice on to mature age. It is about the same as though one tried, day by day, to say one's A, B, C, faster and faster. Spend your time more profitably.

So-called "mute key-boards" have been constructed. A little experience will convince one that they lead to nothing. One cannot learn to speak from the dumb.

Play evenly. The performance of many public players is like the gait of a drunkard. Take none such for a model.

Learn the foundation of harmony early.—*Schumann.*

SHERMAN & HYDE'S MUSICAL REVIEW.

CLIPS AND CHIPS.

An anachronistic pun: Adam was married on his wedding Eve.

Ladies should always speak low, and yet they should ever try to be high-toned women.

The song of the widow—"What is home without another?"

The reason that the stove-pipe is so popular among paragraphers is, that it always looks funnely when put together.

The person who "stole a march" has been locked up with "Procrastination, the thief of Time."

"Another cow-hiding affair," is the way a man announced the straying away of his milch kine.

Mr. Middlewick thinks that instead of giving credit to whom it is due, the cash had better be paid.

The wife who is presented with a new waterproof by her husband, exclaims, "Waterproof of affection."

"When my pa wouldn't let me go to the ball," said a merry young lady, "I just set to, and had a bawl at home!"

Love, the toothache, smoke, a cough, and a tight boot, are things which cannot possibly be kept secret very long.

A little girl was suffering from the mumps, and declared that she "felt as though a headache had slipped down into her neck."

Apout wrote to his tailor: "Sir—As my coat is doomed to run through a third edition, I hope you will add a strip to the skirt by way of appendix."

Young lady (who is tired of his company): "You ain't a bit nervous, are you, Mr. Post? All my gentlemen acquaintances go when it strikes twelve."

Probably one of the most trying times in man's life is when he introduces his second wife, seventeen years old, to his eldest daughter, who is just twenty.

A daily paper of a recent date contains an advertisement for a servant-girl "who would not be above placing herself on an equality with the rest of the family."

A young lady, just home from boarding-school, on being told by the servant that they had no gooseberries, exclaimed, "Why, what has happened to the goose?"

Seven-eighths of the entire population of America are in debt to each other. Well indeed may our people be called the strudy owmuary.

A boarding house mistress, like the rest of us, has her weak and strong points, the weak point being her coffee and her strong point being the butter.

A row of misses at a public school recited one of Patrick Henry's speeches in concert in fine style. The oratory of this modern sissy-row was splendid.

The Danbury man has been informed and he believes that hugging a girl in a perfect-fitting corset is like putting your arm around a cold parlor stove.

A female blacksmith of Pittsburgh has worked at the forge with her husband nine years. Happy man. Her nails are all horse-shoe nails.

Simpkins playfully remarked to his wife that he had four fools: beautiful, dufuol, youthfool, and delightfool. "Poor me!" said she; "I have but one."

What is the difference between a gallery for the exhibition of paintings and a vein in a young lady's arm? One is an art gallery and the other is a gal artery.

"Six feet in his boots!" exclaimed Mrs. Partington. "What will the impudence of this world come to, I wonder? Why, they might as well tell me the man had six heads in his hat."

"James Williams, when you were in the South, did you happen to see such a thing as a woolen mill?" "Oh yes, sir, I often saw the darkies fighting."

It is cold in the fourth floor back hall bedroom of the boarding-house, these nights, and the young man with a flute isn't so lumber as he used to be in the balmy evening of early June.

"Waiter!" cried an irritable guest at a restaurant, "this wine is detestable! Is it not the Widow Clicquot's?" "Well, sir," said the waiter, "I'm sure I don't know. Very likely she's married again!"

Deacon Jones, just deceased, had a very red nose. His widow thought it rather personal in the minister to begin his funeral discourse with "Another shining light has been taken from our congregation."

"A contemporary says 'sauerkraut is healthy. And this is the truth. You never hear sauerkraut complaining of feeling weak. On the contrary, it never loses its strength; and the older it gets the stronger it becomes."

A man who was attempting to console with an honest old German on the loss of his wife patriotically asked if she was resigned to her fate. "Resigned!" exclaimed the poor, afflicted old man; "mein gracious, she had to be!"

A green one, who had crossed the Atlantic, told a story of a storm, when the rain poured down in such torrents that the ocean rose six inches. "There's no mistake," said he; "besides, the captain kept a mark on the side of the vessel."

A certain famous wit was invited to dinner by a miser, who placed on the table two microscopic cutlets, with the ominous comment, "You see your dinner." The wag promptly helped himself to both, and retorted, "Yes, but I don't see yours!"

"I was born in Bath," said a dirty-looking customer, as he harangued a crowd at a political meeting, "and I love my native place." "You don't look as if you had ever been there since," said one of his hearers, as he proceeded to laud an opposition candidate.

A stranger entered a pump and block-maker's shop, a few days since, and, as the proprietor was turning a piece of wood in his lathe, the visitor asked what would turn the quickest and easiest? "Milk," was the reply. The stranger gave a look at the turner, and then quietly left.

An old professor, whose pronunciation was antiquated and provincial, in speaking of milk as the lactical fluid, always said, "lucky-tail fluid," and a witty student suggested that the reason probably was because the professor's old cow was a bobtail—her tail having been cut off when she was young.

A man recently obtained a divorce, and declared: "Once more I stand erect, and assume the godlike attitude of freedom and a single man." Then he went home, got into bed, and in an hour woke up with a bad case of cholera morbus, yelling: "Quick, Maria! Quick! Get a mustard plaster or I'm a goner."

Two Troy brothers who went home late one night recently from a celebration, disliked to arouse their aged father. One of them, after infinite pains, effected an entrance into the house by means of a grape vine and back window. Then taking off his shoes, he stealthily descended to the door to let in his brother, and found it unlocked.

"Jim," inquired a school-boy of one of his mates, "what is the meaning of relies?" "Don't you know? Well, I can tell you. You know the master licked me in school yesterday?" "Yes." "Well, he wasn't satisfied with that, but he kept me in and licked me again. That's what I call a re-lick."

"Never, no, never marry for money!" gravely remarked the pastor to the youth. "Pa!" called out a youngster just then from behind the study door, "what do you marry for if 'taint for money—two dollars, anyway, and maybe more if the feller's rich?" The minister got around answering the question by leading the boy out by the scalp-lock.

"Curious thing about that statue of Washington," said old Sunshippies in a musing sort of tone, as he sauntered past Independence Hall, with Sarlight. "Curious thing. Always shrinks when it rains, you know."

"Don't say so?" said old man. "Every time it rains, in becomes a mere statue-wet! And the old man's left thumb went under Starlight's fifth rib with tremendous violence."

Two rag-pickers, groping in the same gutter, simultaneously struck a cotton rag of most fearful appearance.

"My esteemed colleague," said one, who had evidently seen better days, "might I trouble you to yield that handkerchief to me?"

"Might I ask my honorable friend why?" responded the other, with equal politeness.

"Because, sir, my daughter is soon to be married, and I am desirous of furnishing her with a trousseau suitable to her situation."

During the summer the head of one of the departments entered his office and found his private secretary asleep at his desk.

"Well," he said, shaking the sleeper by the shoulder; "so the heat has overcome you?"

The clerk stammered an apology, and his chief continued:

"When I was of your age, and in similar position, sir, the weather was much warmer than it is now, but I never allowed any degree of heat to cool my ardor."

The unhappy sportsman who bet on every race during the week and lost every time, illustrated the freaks of Fortune in this respect. He had just fifty dollars left, and in sheer desperation cried out to the crowd that assembled in front of the hotel, after the races—"I'll bet fifty dollars I can name two men in this crowd who have twenty-three fingers." When the bet was taken, the child of fate continued: "Anybody'll do. Here my friend, I'll take you. I have thirteen fingers and you have ten; that makes twenty-three. I know there was one bet I could not lose." The stranger gazed at him a moment with a pitying expression, and then said, "Well, I'm sorry for you. You have struck a hard streak of luck. I had three fingers shot off in the Crimen."

"You are very late this morning, Mr. Jinks," was the gruff salutation of a city merchant to one of his clerks. "Do not let it happen again, sir." "Very sorry, sir," said the clerk, humbly. "I met with a serious fall."

"Ah, indeed?" said the merchant, relectingly. "How was that? Hurt you much?" "Principally, sir, in your estimation," said the clerk, respectfully. "Oh, never mind that, I commiserate you. We are all liable to accidents. How did you get the fall?"

"Well, you see sir," said the clerk, confidently, "I was called quite early this morning; in fact, you will observe, sir, somewhat earlier even than usual." "Ah!" "Yes, sir; but, somehow or other I fell asleep again, sir." "Mr. Jinks, you're a humbug!" exclaimed the merchant, in a bantering tone; for, in spite of his gruffness, he is fond of a joke. "Go to your desk, sir; and—don't try it on again."

SHERMAN & HYDE'S MUSICAL REVIEW.

CORRESPONDENCE.

DEAR REVIEW:

I came across lately a remark of Herr Wagner's, concerning Mendelssohn, which was—that "having nothing to say, he said it in the most gentlemanly manner." Now, this sounds rather witty, but at the same time rather impertinent; besides, such sayings carry an unpleasant atmosphere with them, and I do not think that Wagner's pert remark will serve to enhance the beauty of his music, or will help to put him in the position that is already claimed for him by his enthusiastic followers, namely, "the greatest composer that ever lived."

If Mendelssohn could or would retort, he might say that Wagner, "having little or nothing to say, he says it in the noisiest manner." Genius never exalts itself by sneering at others; and all I have read of great composers leads me to think that they were, as a rule, too much occupied by their own works to trouble themselves about others; they did not amuse themselves by writing tirades or saying witty things against master-minds who had preceded them. It is not usual for great natures, to do so. It is to be regretted that Wagner does, because he has been of great service to art.

In my last I spoke of the insufficiency of melody in Wagner's operas or music-dramas "as being one of the two causes why they will not achieve the universal popularity which their admirers prophesy;" and now I wish to speak of the other reason, viz., lack of interest. Most of the plots of these operas are either legends, or extracts from German mythology, and Wagner's fertile imagination and pen have served to galvanize into a ghastly semblance of life these scattered fragments. Some of the legends are of exceeding beauty, such as *Tannhäuser*, with its sarcasm and rebuke to that narrow-mindedness which would condemn everything not made after its own pattern; *Lohengrin*, with its sad result of unwise curiosity, and the *Flying Dutchman*, which seems to me the liveliest of the three, on account of the picture it shows of self-sacrificing affection. But most of the mythology he has woven into his music-operas is of a character that can interest no one except those infatuated with the subject. In fact I think that not even can the majority find aught of interest in them, while many will feel absolute distaste at the repulsive nature of what may be termed the argument of these operas.

Wagner has not noticed one very important thing that will probably militate strongly against the future success of his *Nibelungen Ring*. The nineteenth century, with its rapidly increasing taste for art, its steady growth of facilities for the study of various branches of art, is also, day by day, year by year, making almost incredible progress in Science, that unrelenting foe to Fable.

With the dawn of a better religion and the influx of free and enlightened thought, have arisen rays of light before which these dismal and horrid remains of dark ages fly like ghosts at cock-crow, or rather, like shadows of the night before the beams of the glorious and health-giving sun. I am not surprised at the wise silence of Mr. Flowers and other writers on the subject of *Sieglinde* and *Siegfried*.

Let us turn to the grotesque side of these music-dramas, for grotesque is what we may consider all such scenes as the combat between Siegfried and the Dragon, the metamorphoses of Alberich, &c. Now-a-days, people take children to the theatre to see pantomimes, *Puss-in-Boots*, and performances of a similar character; but children of a larger growth are not given to considering these as works of art greatly to be admired, although the scenic attractions with which they are generally surrounded may serve to make them bearable for a few hours to those who leave to infancy that pleasant table-land, which they in their youth and innocence enjoyed. Who cares, in these prosaic days, in this era of steam-engines and sewing-machines, for those dim old myths, those gods and goddesses—Wotan, Thor, Freiga, and all their company—who have laid so long in well merited oblivion? They are very well as curiosities, but that is about all that can be said of them. They are much like animals in their actions, as far as their courage and their passions are concerned; they are not nice people to contemplate dealing with; they give us no example of generosity, or of the nobler feeling that ought to animate human as well as divine individuals. However, it may not trouble many that these persons are not very well behaved. The morals of opera in general are not much to speak of, but they seem to me to be considerably superior to those frightful examples of crime to which Wagner has introduced us.

Let us turn to another picture, the simple joys and sorrows none the less touching because simple, of the Swiss girl, Amina, or rustic coquettishness of both Terlinas, or the numerous other charming—because natural, characters, why it is positively refreshing, like stepping out of a crowded room, the atmosphere of which is heavy with perfumes, the scene brilliant with light, into the cool and calm of a summer evening.

Intellectual giants, geniuses, and persons of a similar magnificent turn of mind, may find something to interest them in the various occupation of gods and goddesses, but ordinary people, who are obliged alike by the dictates of common sense and necessity to attend to affairs of every-day life, must find more to engage their attention in the joys and sorrows of people like themselves. We are told that fact is stranger than fiction, and I think it is more interesting. In Wagner's operas it is difficult to tell where fiction ends and fact begins. You may say, "But

there are very few of the arguments of modern Italian operas that are founded on facts." True, but generally there is nothing surprisingly fictitious about them, and they frequently contain a useful lesson. I do not know that the *Nibelungen Lied* even pretends to do anything of the kind. In most of the favorite operas of the present day, vice is punished and virtue is rewarded, and matters are generally arranged so as to present the latter in the most favorable light. But I believe Wagner's aim is something greater than the amusement or instruction of people in general. It is the reformation of music, a truly grand idea. There is one thing about him in his role of reformer, and that is, his fondness for sounding his praises; besides, the laudation bestowed on him by his admiring followers is quite beyond the bounds of reason. The greatest composers who ever lived were not burdened by a superfluity of enthusiastic friends, and very few were concealed. When Wagner dies, perhaps we shall admire him more, but he is not likely soon to give this extra impetus to his reputation. Bach, Handel, Mozart, Beethoven, and all the rest of those whose merit is beyond dispute, have helped to build this lovely palace, this art-mansion; they have laid its foundation, have reared its lofty walls, have furnished its spacious apartments, and all those who come after, can only add a few comparatively unimportant adornments.

There is still another reason why Wagner's music can hardly become very popular, and that is, its extremely unvocal character. Not only is it difficult for the mind to grasp, but it is written with little or no reference to the construction of ordinary throats. He is too apt, and in this he resembles a great many of that school, to regard the voice as only an instrument, and not a very perfect one, either; forgetting that, in distorting and dragging it into unaccustomed channels, they are not dealing with an article of metal or of wood, but with a living thing of flesh and blood; not a machine put together by mortal ingenuity, but one planned and executed by Divine wisdom and Divine hands. An instrument like this should be treated with the respect due to such an incomparable gift, as rare as it is beautiful.

Yours truly,
San Francisco. LITA FARRAR.

CARL PHILIP EMANUEL BACH was born in Weimar, March 14, 1714. He studied law in Leipzig, then went to Frankfurt and Berlin. In 1740 he became court musician, and accompanist to Frederick the Great in flute-playing. In 1767 he was director of music in Hamburg, where he died. His chief merit consists in the influence he exercised upon pianoforte-playing, through his "Essay on the True Art of Piano-playing," as well as by his masterly compositions, the originality and freshness of which render them truly valuable. His oratorio, *Die Israeliten in der Wüste*, and other sacred compositions, are much renowned.—*Sketches of Musical Composers*.

WHEN THE BIRDS HAVE HUSH'D THEIR GLEE.

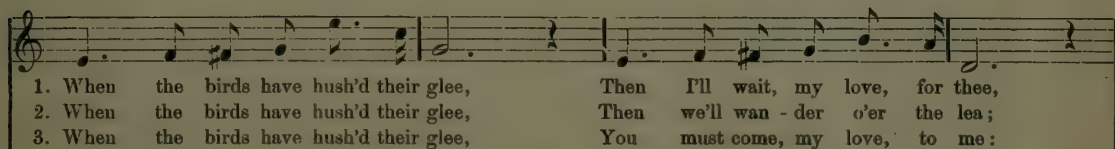
SONG and CHORUS.

Words by SAMUEL N. MITCHELL.

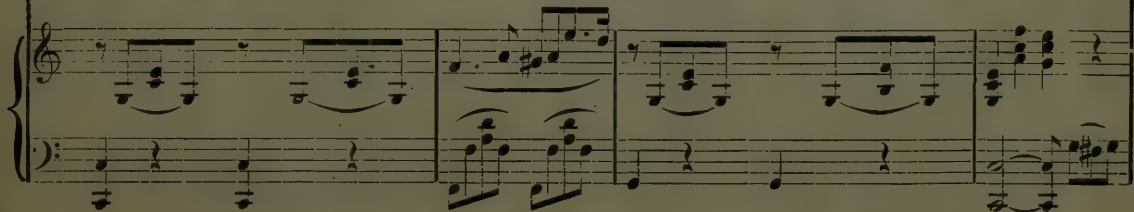
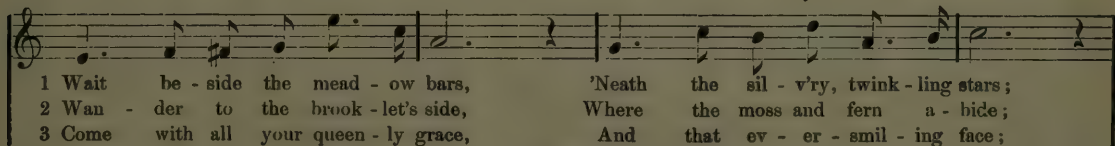
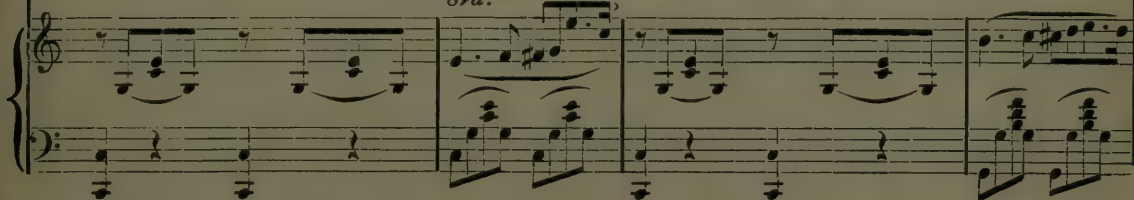
Music by H. P. DANKS.

ANDANTE GRAZIOSO. *loco.*

8va.



8va.



1 In the moon's soft, mel - low rays,..... We will talk of by - gone days,
 2 By the gen - tle, run - ning stream,.... We will talk of love's young dream,
 3 'Neath the star - gem'd, cloud - less sky..... I will meet you bye - and - bye,

1 And the ees - ta - cy and bliss Felt in love's first pre - cious kiss.
 2 And of joy and gen - tle - ness, Felt in love's first dear ca - ress.
 3 Oh, you must not, love, de - lay, Then to name our wed - ding day.
Sya.

CHORUS.

Soprano.

When the birds have hush'd their glee,..... Then I'll wait, my love, for

Alto.

When the birds have hush'd their glee, have hush'd their glee, Oh, then I'll wait for

Tenor.

Bass.

When the birds have hush'd their glee,..... Oh, then I'll wait,..... I'll

Accomp.

thee ; When the birds have hush'd their glee,

thee ; When the birds have hush'd their glee, have hush'd their glee,

wait, my love, for thee ; Oh, when the birds have hush'd their glee, the birds have hush'd their glee, Oh, come, my

Ending.

Come, my love, oh, come to me !
rall.

Come, my love, oh, come to me, oh, come to me !
rall.

love, oh, come to me !

Sra. *loco.* *Ending.*

rall. *a tempo.*

THE CRUSHED FLOWERET.

BALLAD.

Words from GOETHE.

H. GLOVER.

Simply as possible.

1. A vio - let blossomed on the green, With low - ly stem and
2. Ah, thought the vio - let, might I be The fair - est flow'r on

bloom un - seen; It was a ten - der flow - 'ret, It was a ten - der flow - 'ret. A
all the lea? Ah! but for one brief hour,..... Ah! but for one brief hour,... That

shepherd maid - en came that way, With lightsome tread and as - pect gay, Came near, came
I might be by her ca - ress'd, And (to her bo - som fond - ly press'd,) If 'twere but
("laid up - on her gen - tle breast,")

near. Came near the green with song, A shep-herd maid-en came that way, Came
for A few dear mo-ments long, That I might be by her ca-ressed A

o'er the green with song!
few dear mo-ments long!

1st. TIME.

1st. TIME.

sf
ped. *

2d.

2d.

3. The maid-en passed, a-las, the hour! She heed-ed not the

hum-ble flow'r, But crushed the ten-der vio-let! Crushed the ten-der vio-let! It

(light - ly) said, with - out a sigh, For her, at least, for her I die, Be -
(dy - ing)

The first system of the musical score. The vocal line (treble clef) contains the lyrics "(light - ly) said, with - out a sigh, For her, at least, for her I die, Be - (dy - ing)". The piano accompaniment (grand staff) features chords and moving lines in both hands.

- neath her foot, be - neath her foot I die, And

The second system of the musical score. The vocal line (treble clef) contains the lyrics "- neath her foot, be - neath her foot I die, And". The piano accompaniment (grand staff) includes dynamic markings: *cres.* (crescendo) in the right hand and *f* (forte) in the left hand.

dy - ing said, with - out a sigh, Be - neath her foot I die.

The third system of the musical score. The vocal line (treble clef) contains the lyrics "dy - ing said, with - out a sigh, Be - neath her foot I die.". The piano accompaniment (grand staff) continues the harmonic support.

sf *ped.* *

The fourth system of the musical score. The vocal line (treble clef) is mostly whole notes. The piano accompaniment (grand staff) includes the dynamic marking *sf* (sforzando) and the instruction *ped.* (pedal). A double asterisk *** is placed below the piano part.

JEWEL BOX.

POLKA BRILLANTE.

CH. PAPE.

TEMPO GIUSTO.

The first system of musical notation is for the first six measures of the piece. It is written for piano (p) in a key of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, while the accompaniment features chords and single notes.

The second system of musical notation covers measures seven through twelve. It includes a first ending bracket labeled '8va' over the final two measures. The dynamics include 'rinforz.' (rinforzando) in the bass line of measure ten. The key signature and time signature remain the same.

The third system of musical notation covers measures thirteen through eighteen. It begins with a first ending bracket labeled '8va' over the final two measures. The melody continues with eighth and sixteenth notes, and the accompaniment provides harmonic support with chords and single notes.

The fourth system of musical notation covers measures nineteen through twenty-four. It includes a first ending bracket labeled '8va' over the final two measures. The dynamics include 'f' (forte), 'pp' (pianissimo), 'marcato.' (marcato), and 'p' (piano). The key signature and time signature remain the same.

The musical score is written for piano and consists of four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** The right hand (RH) is marked *8va* and *legg.* (leggiero). The left hand (LH) has a *sf* (sforzando) dynamic. The system ends with a *pp* (pianissimo) and *marcato.* (marked) instruction.
- System 2:** The RH continues with chords and some triplets. The LH has a *f* (forte) dynamic. The system ends with a *sf* and *f* (forte) dynamic.
- System 3:** This system is divided into two parts. The first part is marked *1st.* and the second part is marked *2d.* and *8va*. The RH has a *sf* (sforzando) dynamic. The LH has a *fp* (fortissimo-piano) dynamic.
- System 4:** The RH is marked *8va*. The LH has a *sf* (sforzando) dynamic. The system ends with a *p* (piano) dynamic.
- System 5:** The RH is marked *8va*. The LH has a *sf* (sforzando) dynamic. The system ends with a *mf* (mezzo-forte) dynamic.

Sra

First system of piano music, measures 1-5. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano with a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

*Sra**TRIO.*

Second system of piano music, measures 6-10. Measures 6-8 are marked *f* (forte) and measures 9-10 are marked *p* (piano). The key signature changes to two flats (B-flat, E-flat) at the start of measure 9. The time signature is 2/4. The music continues with a treble and bass staff.

Third system of piano music, measures 11-15. The key signature remains two flats (B-flat, E-flat). The music continues with a treble and bass staff, featuring a mix of eighth and sixteenth notes in the melody.

Fourth system of piano music, measures 16-20. The key signature remains two flats (B-flat, E-flat). The music continues with a treble and bass staff, featuring a mix of eighth and sixteenth notes in the melody.

Fifth system of piano music, measures 21-25. The key signature changes to one flat (B-flat) at the start of measure 21. The music continues with a treble and bass staff, featuring a mix of eighth and sixteenth notes in the melody.

Trill ad lib. *tr*

First system of music. The right hand features a trill marked *tr* and *ad lib.* over a series of notes. The left hand provides a piano accompaniment with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat).

8va

Second system of music. The right hand features an octave trill marked *8va* over a series of notes. The left hand continues the piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

8va

Third system of music. The right hand features an octave trill marked *8va* over a series of notes. The left hand continues the piano accompaniment. Dynamics include *sf* (sforzando) and *rinf.* (rinfacciato).

8va

Fourth system of music. The right hand features an octave trill marked *8va* over a series of notes. The left hand continues the piano accompaniment. Dynamics include *f* (forte).

SLUMBER SONG.

ST. HELLER. Op. 81, No. 15.

Allegretto.

p *ped.* * *ped.* * *ped.*

* *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.*

* *ped.* * *ped.* * *ped.* * *ped.* *

mp *ped.* * *ped.* * *ped.*

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MUSICAL ITEMS.

—Detroit is about to organize and thoroughly train an efficient orchestra.

—Miss Adelaide Phillips is to join Mr. Fryer's Opera Company at New Orleans.

—Madame Essipoff is expected to make Vienna her permanent home.

—Pacheloup in Paris thinks of doing something grand during the Exhibition of 1878.

—M. Faure has been singing with his usual success at the Hague.

—Gustav Lewy, Anton Rubinstein's agent, was in Paris a few weeks ago about the business of *Nevon*.

—Letters received from St. Petersburg state that the report about the sudden closure of the Russian opera season is untrue.

—The deaths are announced, at Milan, of two ex-opera agents, Leopoldo Robbia, aged 75, and Antonio Magotti, aged 85.

—A new piano-forte concerto by Xaver Scharwenka was played by Mr. Dannreuther at a recent Crystal Palace concert, London.

—Mlle Bianca Donadio, having completed her engagement at Florence, will give six representations at the Apollo, Rome.

—The full score of Brahms's great symphony in C minor, has just been published by Herr Simrock, of Berlin.

—The subject of M. Gounod's new opera, *Maitre Pierre*, is taken from the life of Abelard and Heloise.

—Mme. Christine Nilsson has met with an enthusiastic reception at Moscow in *Mignon* and *Faust*.

—M. Alphonse Leduc, well known for his cheap bijou editions of operatic scores, has been nominated an "Officier d'Academie."

—It is rumored in musical circles, in Philadelphia, that Brignoli and Miss Thursby will sing together in opera during the present season. (They know more than we do here!)

—Alfred Jaell, the pianist, it is said, will come to the United States next year. He will be accompanied by his wife, Mme. Trautman-Jaell.

—Miss Clara B. Nickels, of Boston, who has been studying music in Italy, has been engaged by Carl Rosa to sing in English opera in London and throughout Great Britain.

—In place of M. Charles Lamoureux, who has resigned, the Committee of the Paris Conservatoire concerts elected M. Ernest Altes as assistant conductor.

—Mme. Marchesi, the celebrated singing teacher, will leave her position at the Conservatory in Vienna and settle in Brussels, where she has been offered a brilliant position at the Royal Conservatory.

—Leon Escudier, director of the Theatre Italien, in Paris, has received from the King of Spain the commander-cross of the order of Charles III.

—Dr. Ferdinand Hiller has completed a new oratorio. The composer has been nominated *socio illustre* of the St. Cecilia at Rome.

—It is stated that Mme. Arabella Goddard is engaged by Mr. John Boosey for the thirteen London Ballad Concerts, after Christmas.

—It is announced that Herr Hellmesberger has been requested to accept the post as director of the Vienna Musik-Verein, that the death of Herr Herbeck has left vacant.

—A third supplement to M. Felix Clement's *Dictionnaire lyrique* has recently

been published. It contains a list of operas produced in France during the last three years, with analysis.

—A new tenor of great promise is said to have been discovered by Herr Pollini, the manager of the Hamburg Stadt Theatre, in the person of a member of a Tyrolean minstrel company, named Conrandi.

—It has been decided to place a number of busts of contemporaneous celebrities in the gallery of the Versailles Museum. Among those of musicians are Auber, Rossini, Halevy, and Felicien David.

—It is officially announced that "the Municipal Council of Paris have voted the sum of 250 francs in favor of the subscription opened for the erection of a bust to the musician, Alfred Holmes."

—Sardou has written the book for a new opera entitled *Un Jour de Noce*. M. Delfes has written the music, and the work will be produced, with Madame Galli Marie in the chief part at the Paris Opera Comique, in about three weeks.

—Johann Strauss will come to Paris for the Exposition, accompanied by his brother, Edouard Strauss, *chef d'orchestre* of the court balls at Vienna. MM. Johann and Ed Strauss will take their Viennese orchestra to Paris with them.

—Mlle. Marimon has terminated a most successful series of representations in Paris, and returned to England. She has been added to the company at Her Majesty's Theatre, London, and made her first appearance in the *Sonnambula*.

—It is reported that extracts from an opera, *Fraust*, written by Richard Wagner in his youth, are about to be published. The pieces include a song for Marguerite, a chorus of students, and the legend of the "King of Thule."

—It is settled that next season M. Rubinstein will return to England, to give recitals under the direction of Herr Gustav Lewy and Mr. Carl Rosa, to play at a Musical Union concert, and to conduct and play at a Crystal Palace concert.

—At the re-opening of the Paris Chatelet concerts, M. Colonne was received with salvoes of applause from a crowded hall, in testimony, it may be supposed, of the favor with which his appointment as director of the Exposition concerts is regarded.

—The fete of St. Cecilia was to be celebrated at Turin this year by the execution of a mass, in the composition of which several of the best musicians of Italy are competing. The festival was to be held on the 18th Nov., in the Cathedral, under the direction of Pedrotti.

—M. Leo Delibes has returned to Paris. He will revisit Vienna to superintend the production of his new work, *Jean de Nivelle*, which Herr Jauner is desirous of having performed at the Imperial Opera house in the above capital at the same time that it is played in Paris.

—A new tenor, named Runcio, has made his debut during Mapleson's fall season of Italian opera, at Her Majesty's Theatre, in London. Critics of the British capital say that he has a sweet and sympathetic voice and a handsome stage presence.

—Herr Franz von Holstein's historico-romantic opera, *Die Hochlander*, has been produced at the Stadt Theater in Hamburg with complete success. The composer and author—for Herr von Holstein has written both libretto and music—had to appear repeatedly on the first night.

—M. Vergnet, who now sustains the first part played by M. Salomon in *Le Roi de Lahore* at the Grand Opera, Paris, has signed a fresh engagement for two years with M. Halanzier, at a salary of 36,000 francs for the first year, and 40,000 for the second.

—During his sojourn in Glasgow, Dr. Von Bulow will conduct six of the Choral Union Classical concerts, and will also play three times. The works selected for performance by Dr. Von Bulow are the Choral Fantasia by Beethoven, Rubinstein's concerto in G, op. 45, No. 2, and Field's concerto in B flat, No. 3.

—The Committee of Musical Auditions at the Paris Universal Exposition is divided into six Sub-Committees, namely of: 1, Administration and Finance; 2, Free Societies, French and foreign; 3, Organ; 4, Chamber Music; 5, Orpheons; and 6, Picturesque Music. Under the last head is included the music of Eastern nations, gypsies, and so on.

—At a late meeting the debenture holders of the Thames Embankment opera house, in London, decided to abandon the scheme. It is understood that the new opera house may be taken for the new offices of the Metropolitan Board of Works. This body will doubtless pay for the works which have been already erected, and the debenture holders will thus be recouped their outlay.

—The Viennese journals unanimously record the brilliant success of M. Leo Delibes' *Sylvia*. The Opera Comique of Vienna was to open on the 1st of December with a new work by MM. Zell and Genee, entitled *Au Pays des Pyramides*, which will be followed by *Ines* (Foster), and *Le Pre aux Heres* (Herold).

—An interesting sale of musical instruments, collected by M. Adolphe Sax, took place on the 3rd of December, at Paris. The collection is alluded to by M. Fétis in his celebrated work, "Histoire generale de la Musique," as one of the most interesting and the most complete in the world. M. Sax had occupied forty years of the most patient research in the forming of this museum, which comprehends not less than 476 models of various instruments of all countries and belonging to all periods.

—The American Jubilee Singers are singing their melodies among the crowned heads. Three weeks ago they arrived in Berlin, and on a Sunday were invited by the Crown Prince and Princess to Potsdam, where they entertained the Emperor, their Highnesses, and a select audience with their strange melodious songs. The Crown Prince, with his usual affability, was exceedingly kind to the minstrels, and requested to hear something of their history. Three public concerts were held by the minstrels, previous to their departure for St. Petersburg.

—Twenty-five manuscripts were sent in by the 31st October, the last day that any work could be received, for the prize of 10,000 francs offered by the city of Paris for the best musical composition, to be publicly performed in the Palace of the Trocadero during the Universal Exposition of 1878. The judging-committee consists of twenty members, ten being elected by the Municipality and ten by the competitors. The first ten are MM. Ambroise Thomas, Francois Bazin, Herold, Emile Perrin, Vaucorbeil, Ortolan, Gastinel, Cherouvrier, Banderall, and Le Roux. The members selected by the competitors are MM. Gounod, Massenet, Guiraud, Colonne, Franck, Leo Delibes, Saint-Saens, Boulanger, Guilmant, and Lenepeu.

SHERMAN & HYDE'S MUSICAL REVIEW.

Sherman & Hyde's Musical Review.

JANUARY, 1878

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We wish all our readers "A Happy
New Year."

MRS. MARRINER'S CONCERT.

Metropolitan Temple was filled on the 13th ult., with an audience, which in numbers and intelligence, has rarely been equaled in our city, and Mrs. Louise S. Marriner met a most cordial and appreciative reception. With a naturally sweet and flexible voice, Mrs. Marriner has attained, through her European studies, the polished execution that distinguishes a true artist. Her numbers were a cavatina from *L'Africaine*, and the vocal waltz "Rayon de Bonheur," and these fully displayed her brilliant vocal qualities. To the enthusiastic applause, she responded with ballads, which were sung with tender expression. Mrs. Marriner was also fortunate in her associate talent. Mrs. J. E. Tippet was greeted with a hearty encore, and her sisters, Misses Emma and Ida Bentler, were very favorably received. Mr. Benjamin Clark gave a song by Pissuti, and Mr. Walter C. Campbell, an effective basso solo, "All," by Keller. Mr. Hugo L. Mansfeldt played a superior solo on the Weber Grand Piano, also duets with Mrs. Mansfeldt, adding to his well-earned laurels, and receiving ardent encores. Mr. Henry Heyman made his first appearance in this city since his studies at the Leipzig Conservatory, and his violin solos were received with marked favor. The "Air Varie," by Viouxtemp, was most charmingly rendered, and the sweetness of his tone was equally apparent in his encore selections.

Mr. Heyman is certainly a most promising player, and with practice may become renowned. The concert was a pronounced financial as well as musical success.

BALDWIN'S THEATRE.

The Union Square Theatre Company which opened at Baldwin's so successfully with *The Danicheffs* has well fulfilled public expectation in subsequent plays, and is still performing nightly. *Pink Dominoes* is

an amusing comedy, abounding in complex situations, and giving each of the performers a distinct and comic individuality which they faithfully preserve to the end. The *Two Orphans* is so exactly the reverse of the other in sentiment, as to illustrate the versatility of these admirable delineators of human character.

Miss Bijou Heron as the Blind Girl, and Mr. Walden Ramsay as the Cripple, acted their parts with surpassing fidelity. Mrs. Marie Wilkins was transformed into a "Mother Frochard" so diabolical that no one could recognize the amiable lady. Mr. Chas. R. Thorne, Jr., as De Vaudrey, Mr. Chas. Edmonds as Count de Linieres, and Miss Maud Harrison as Henriette, were effective, and Miss Fanny Morant admirably depicted the sorrowing Countess.

But *Ferreal* is, in our judgment, the most finished representation given since *The Danicheffs*, up to the present writing; and Mr. Thorne in the title-role, showed magnificent power, and took the audience by storm. Mr. Charles Edmonds' personation of the Marquis Dumartel was strikingly meritorious, and he excelled equally as the judge and the husband. Mr. Frank Roche was a vigorous Lavardaud, and Mr. John W. Jennings as Perrisol, the refractory juror, was a decided success, relieving the otherwise serious character of the drama. Miss Ida Vernon as Marquise Dumartel, portrayed the character of the remorseful wife with rare fidelity and power, and this role is the best she has yet assumed. Miss Maud Harrison was a graceful and interesting Therese, and the subordinate roles were generally well performed. The plot of this excellent play, which is Victorien Sardou's latest, is novel and interesting, and the heroism of *Ferreal* is a prominent and praiseworthy feature.

HEROLD'S ORCHESTRAL MATINEES.

We are much pleased to announce that Mr. R. Herold has decided to give a second season of Orchestral Matinees, to commence on or about the 23rd inst. This time the Metropolitan Temple has been chosen as the place, and the fine acoustics and central location will be a decided advantage. Mr. Herold's first season was so successful, and his large orchestra has been so faithful in practice, that we anticipate a finished performance of the works of Schumann, Liszt, Mendelssohn, Haydn, Schubert, Raff, Lachner, Rubinstein, Bach, and other celebrated composers. Subscription lists will be opened at the principal music stores, by the efficient business agent, Mr. Charles Schutz, and we hope the enterprise may be a thorough financial as well as musical success.

COLUMBIA STREET SCHOOL CONCERT.

A charming entertainment was given on the 14th ult., at Pacific Hall, by the pupils of the Columbia Street Primary School, in

aid of the piano fund. The literary exercises were under the direction of the efficient principal, Mrs. M. Deane, and the musical exercises were ably conducted by Miss Marie Withrow, the music teacher in this and other public schools. The exercises were elaborate, and the class teachers rendered valuable assistance.

The first part of the programme comprised a spirited song by the 5th, 6th and 7th grades, and a song by the little pupils of the 8th grade. Calisthenics were given by a class of girls, and wand exercises, by a class of boys. The club swinging by six young girls, pupils of the San Francisco Turn Verein, was exceedingly well performed, and the exercise was so evidently beneficial that we hope to see it adopted as part of the physical exercises in the public schools. Dancing by a young girl, also by a boy and girl, was delightfully interspersed, the Misses McCarty having generously offered the services of their pupils. A series of seven recitations by girls, and a recitation by a little boy, were spoken with distinctness, and in a style that evinced excellent training.

The second part included the beautiful Operetta *Laila*, given here for the first time. The various parts, including fairy scenes, were produced in elegant costumes, made especially for the occasion, and with appropriate forest scenery. The two leading characters, Laila, by Miss Mary McKee, and Fairy Queen, by Miss Millie Piercy, were so remarkably well represented as to surprise the audience. These young ladies have fine voices, and it is to be hoped they may receive careful musical culture. Several duets and trios were given by various boys and girls, and the choruses were sung with animation, and some of them with a precision and intonation superior to those of many adult choruses. The "Minuet," in costume, was introduced with great effect under the direction of the Misses McCarty. The Operetta was so fine a success that we hope the example of this school may be followed by others. The special training required, involves the persevering efforts of the teachers, and this exhibition proves that the children of our Primary, as well as Grammar Schools, possess ample talent for this most agreeable expression of vocal and dramatic power. Following is the corps of class teachers of this school: 2nd grade, Miss Louise M. Knowlton; 4th grade, Misses Emily F. Swain and N. G. Sullivan; 5th, Miss Ida R. Mallory and Mrs. C. J. Bigelow; 6th, Miss L. E. Fennell and Mrs. L. J. Fryer; 7th, Misses M. Robinett and M. E. Miller; 8th, Misses A. Gracier, A. McLaughlin and E. F. Gracier.

MISS CARRO TRUE.

At Dietz Opera House, on the 20th ult., a benefit entertainment was given to the Oakland Guard. The leading feature was the acting of Miss Carro True, a young comed-

SHERMAN & HYDE'S MUSICAL REVIEW.

ienne of great promise, whose charming delineations were received with deserved applause.

An interesting episode, was the presentation of an elegant gold locket to Miss True, by the members of the Guard. The press of this city and Oakland gave the estimable young lady most flattering notices. It is with satisfaction that we note Miss True's marked success in her chosen vocation.

BROADWAY PRIMARY SCHOOL.

An exhibition was given by the pupils of the Broadway Primary School, on the 13th ult., comprising recitations, music, and calisthenics, which was largely attended by the parents and friends. The literary exercises were conducted by Miss Carrie B. Barlow, who is a most thorough principal, and the music was under the direction of Miss Amelia I. Block, who is a successful music teacher. The recitations were very distinctly spoken, the following pupils participating: Misses Helen Green, Annie McElligot, Sarah Maitland, and Masters Jacob Franklin, Willie Caprassacca, and Fritz Borgstrom. The vocal selections by the 5th, 6th, 7th and 8th grades were well chosen, and some of them were surprisingly well executed—particularly the "Sweet Bye and Bye," by the 5th and 6th grades. The calisthenics were so well presented as to win encomiums from the audience. School directors Fiske, Leggett, and Bacon, and ex-director Scheeline were present, and their pertinent remarks evinced their appreciation and interest in this school, which has made marked progress in the past two years.

SCHMIDT QUINTETTE CONCERTS.

The Schmidt Concerts of the 4th and 18th ults., were fully up to the standard; that of the 4th introducing an exquisite quintette from Mozart, a trio from Mendelssohn, and a superb violin solo by Louis Schmidt, Jr. Miss Bella Thomas made her first appearance at that time, since her return from Paris, and was cordially welcomed. She has a rich, velvety, and singularly pleasing voice and good method, but a severe cold prevented her doing full justice to the numbers assigned her.

On the 18th ult., Clifford Schmidt gave a brilliant violin solo, and Alice Schmidt a piano solo, so finished as to win her three recalls. Mrs. Henry Norton gave the vocal numbers and was warmly greeted. Her voice is clear and sparkling, and in the middle register especially, is very firm and smooth. We are pleased to learn that a new series of concerts will be given by this talented family, of which due notice will be given.

COMMUNICATIONS.

MR. S. H. MARSH'S CONCERT.

Among the musical entertainments which have been given by our local talent, we have seldom chronicled one which combined so much first-class talent as that given by Mr. S. H. Marsh on the 7th ult., at the residence of Mrs. Amelia Burrage, 850 Van Ness Avenue, whose spacious parlors were well filled for the occasion.

Mr. Marsh is a veteran musician, who has had a distinguished European career, and his performance on both harp and piano, were thoroughly artistic and enjoyable. The

piano overture to the opera, *Gentleman in Black*, composed by Mr. Marsh and successfully brought out in Australia, was loudly applauded, and his harp fantasias for Scotch and American airs, were exquisite. The "Souvenir de Naples" for piano and flute, by Mr. Marsh and Dr. J. H. Stallard, was a brilliant success. Senior M. Y. Ferrer played a charming guitar solo, and his daughter, Miss Jovita Ferrer, a young debutante, surprised and delighted the audience by her sympathetic rendering of the song "La Stella Confidente." Miss J. Tucholsky gave the vocal air "In questo Semplice" so excellently as to win universal admiration. Mr. V. R. Gibbon gave a good solo, and Mr. Carl Fornes sang "Non Più Andrai" so well as to merit encomiums, his lowest notes being wonderfully clear and powerful. A concert of such merit deserves an audience that only our largest halls can accommodate. X.

HAMILTON HALL CONCERT.

On the 10th ult., at Hamilton Hall, an entertainment was given by the Western Addition Literary and Social Club, an organization which includes some of the best literary and musical talent of the city. The exercises opened with the piano duet, "Poet and Peasant" by Mrs. R. Frank Clark and Miss Florence Wood, and the piano duet, "Zampa," was played by Mrs. Clark and Mrs. G. G. Burnett. These were so well rendered as to receive enthusiastic applause. A vocal solo by Mrs. Theo. A. F. Bronn, and a duet by Mrs. H. Clark and Mr. D. W. C. Nesfield, were very meritorious. A vocal trio by Messrs. Baston, Voerhees and Clark, a recitation by Mr. J. R. Sayers, and an address by Mr. S. W. Holladay, completed the first part of the fine programme. The second part consisted of a comedy in two acts, entitled *Woodcock's Little Game*, given by members of the Society, which was a most amusing sketch. This was followed by dancing, in which all participated. We are pleased to learn of the increasing interest with which the meetings of this excellent society are regarded by the residents of the Western Addition. S.

MRS. BURRAGE'S SCHOOL EXHIBITION.

On the 19th ult. Mrs. Aurelia Burrage gave an exhibition of her private school, at 850 Van Ness avenue, at the close of the term. The list comprised both medium and advanced pupils, and the exercises were exceedingly interesting. Recitations were given by Misses Pearson, Cutler, M. Kelly, J. Kelly, Havens, Thornton, and Wilson. An elaborate dialogue, in costume, "Quarrel of the Flowers," attracted much admiration, but the feature of the occasion was an Athenian dialogue, "The Marble Heart," in appropriate costume, introducing noted historical characters which were so remarkably well personated as to delight the cultivated audience. Three young ladies were draped to represent marble statues, and the ensemble was superior. The company was entertained by two pieces, "Waiting," and "Janet's Choice," by Miss G. L. Hinman, which were smoothly and expressively sung, showing a fine voice and superior method. Messrs. Robert Uhlig and F. Katzenbach gave two brilliant duets for violin and piano. Splendid refreshments were served to the guests at the close of the exhibition. The next term of this flourishing school, which offers superior advantages, will commence on the 9th inst. X.

BENEFIT CONCERT.

A concert of unusual excellence was given on the afternoon of the 12th ult., for the benefit of the family of the late Mr. F. Buch, and Platt's Hall was crowded. The feature of the occasion was Mr. Hugo L. Mans-

feldt's playing of Liszt's piano solo, "Hungaria," on the Weber Grand Piano, with orchestral accompaniment. Mr. Mansfeldt is distinguished as a thorough artist, but on this occasion his playing was universally remarked to excel his usual achievements. The orchestra comprised one hundred of the best musicians of the city, and played several fine overtures and a funeral march. Messrs. Schlott, Ahenberg, Lindner and Schantz gave a beautiful quartette on four French horns. Mrs. J. E. Tippet gave a vocal solo with cello obligato, and the Morgan Glee Club sang excellently.

A large amount was realized for the worthy object. X.

IVY CHAPTER, O. E. S. CONCERT.

Red Men's Hall was well filled on the 18th ult., at an excellent entertainment given by Ivy Chapter, O. E. S. A feature of the occasion, was the vocal performance of Miss Bella Thomas, who sang "When Sparrows Build," and the aria from *Mignon* so brilliantly as to receive encores and numerous congratulations. Mr. H. C. Seib gave the piano solo, "Come Back to Erin," with fine expression, and was encored. A duet by Mr. Alfred and Miss Marian Singer, and songs by Miss Butler and Mr. Jones, added to the general interest. Miss Hattie H. Hulott and Miss Aggie Keene gave recitations which were far superior to those ordinarily given at entertainments. Mr. E. Pique charmed the audience with an exquisite guitar solo, after which dancing was in order. This organization is very flourishing, and has a full list of officers, including Miss Nellie M. Owens, Matron; and Miss Ida M. Kerven, Secretary.

NEW JERUSALEM CHURCH CONCERT.

A concert was given on the 18th ult., at New Jerusalem Church, on O'Farrell street, under the direction of Mr. S. S. Bennett, which introduced some of our best local talent. The honors of the occasion were fairly won by Miss Marie Withrow, whose contralto solo, "The Picture of my Mother," was rendered with the sympathetic expression for which she is noted. Miss Julia Lawton gave the soprano solo, "Let Me Dream Again." It was sung with fine execution and purity of tone. Miss J. Tucholsky gave, with Miss Withrow, a duet, which evinced the superior qualities of her voice, and was well received. Miss Marie Shellard, Messrs. S. S. Bennett, Philip Jones, and the Occidental Quartette, also contributed to the vocal entertainment. The piano solo of Miss Thyra Ringstrom was a pronounced success; and the duet for piano and violin, by Miss Withrow and Mr. Thos. J. Duffy, was worthy of professionals. A piano duet, by Miss Ringstrom and Mr. Maurice Lindskog, and a march, by the California Zither Club, were among the attractions of this meritorious entertainment. X.

FAIRMOUNT SCHOOL DEDICATION.

That section of our city known as Fairmount, has at last been favored with a fine public school building with eight rooms, and on the 12th instant, it was formally dedicated with literary exercises, under the charge of the estimable principal, Miss Harriet M. Fairchild, and a musical programme directed by Miss Hattie Summerfield, the teacher. The execution of the programme was highly satisfactory to the assembled audience, and at the close, pertinent addresses were made by Superintendent Mann, Directors Phillips, Bacon and ex-Director Von Rhein, Secretary Beanson, and others. This school has always ranked well, even with poor accommodations, and the teachers and children are to be congratulated upon their improved location. X.

SHERMAN & HYDE'S MUSICAL REVIEW.

The following letter received from one of our customers needs no explanation:

ROUGH AND READY, CAL.,
December 27, 1877.

DEAR SIR: Yours, announcing a ball due you, received yesterday eve. Had not forgotten the matter; had another installment fall due about the same time (a baby) partner; wouldn't put it off, so had to make you wait; said we needed the music and we've had it, earlier and oftener, than the one we got from you; has no stop, but an immense swell, more than doubling the volume of sound, so that open diapason on the new organ always makes a decided sensation. Now that both are paid for, I believe I shall celebrate these holidays.

I send herewith \$15.75.

Yours,

TO MESSRS. SHERMAN, HYDE & CO
San Francisco, Cal.

For the Musical Review.]

FACES AT THE WINDOW.

BY MRS. C. H. STOWE.

I wonder what's the matter
With my neighbors o'er the way.
I miss six little faces

That I've counted day by day.
The blinds are draped with mourning.
The house looks lone and drear,
And the shout of children's voices
Rings no more upon my ear.

Six faces at the window,
Each morning, fresh and clean;
Six merry little voices,
With shout and laugh between—
I never dreamed I'd miss them—
That they'd grown unto my heart;
That my neighbor's little children
Had become of life, a part.

So I watched the window, daily,
Hoping, wishing all the while,
That again the little faces
Would my leisure hours beguile;
The days passed slow and sadly
Watching, waiting their return,
Till one day the blinds flew open
But no faces could I discern.

Then something seemed to tell me—
Seemed to whisper in my ear—
That some one among the number
Of the little ones was near.
I felt we baby fingers
Patting softly on my face;
I was dreaming, only dreaming
Of an angel in the place.

Then I started from my dreaming,
For the house across the way
Had thrown open all the shutters
Where the children used to play.
And I saw the longed for faces
Pressing 'gainst the window pane;
But a shadow crept around me
As I counted them again.

Two tiny heads were missing
Crowned with shining golden hair,
Two dainty pair of baby feet
Had clumbed the golden stair;
Two dear, sweet voices silent—
Two vacant window panes—
Two little rosewood coffins
In the house where sorrow reigns.

There is crape upon the window,
And upon the door below;
There are strangers passing in and out—
I see them come and go.
Four faces looking sadly
From the window o'er the way—
Four little angel faces
Grieving paler day by day.

The crape grew on the window,
Till one face against the pane
Came and went like a shadow
Peeping through the clouds of rain.
I am rich in wealth and power—
I would give it all to-day.
If I could see six faces
'Gainst the window o'er the way.

If I could see the father
As I have in days gone by,
Bend to clasp each little darling
With the love-light in his eyes.

His step so quick and 'lusive
With the sunshine in his soul
Reflected from the baby eyes
While soft arms round him stole.

But I see his footsteps falter
When his daily task is done,
For of six dear little children
There is left him only one.
But he has five angels waiting
Watching from their home on high;
Five little faces looking from
The window in the sky.

A MUSICAL SOIREE.

DEAR REVIEW:

I have a friend who writes pleasantly and eloquently of Beethoven and Mozart, and discourses 'sweetly about "Mendelssohn's Songs without Words," and gives such unstinted praise to the sweet and gentle Wagner, and writes of a host of others well-known, if not famous in the musical world. Well, reading about all these celebrities has inspired me to write a review of our Musical Soirees, hoping thereby, if I cannot give fame, to at least give notoriety to our untiring performers.

I was reading a few days ago, of a modest German composer, who, after playing one of his own pieces, burst into tears. His alarmed friends crowded around and anxiously inquired what was the matter? He answered: "Pardon, mein frens, but whenever I hear *really good music* I must always weep." So I know that our music is *really good*, from the desire we always feel to weep while listening to it. We live in a musical neighborhood, and have the additional happiness of living in a row; and so, without being actually present, still have the privilege of enjoying (?) all of our neighbors' musical entertainments. About seven o'clock almost every evening, the young lady on the right commences to play "Silvery Waves;" then follows the "Maiden's Prayer." On rare occasions I have known her to play the "Old Kentucky Home," and sometimes she actually plays "Shoo Fly." Then the young lady on the left strikes in with a favorite march, invariably followed by "I am Waiting, My Darling, for Thee," and "Castles in the Air." Then the young lady a little farther on begins. But it is proper to state here that this family are much more pretentious, and have even occasionally what they call "Operatic Evenings." She plays the "Carnival of Venice," and closes with a piece so complicated that I dare not attempt a description.

Then on the quiet evening air comes stealing the wailing, moaning sound of a fiddle. The performer is evidently of the Irish persuasion, and gives us some "illigant owld Irish chunes." On, on it shrieks and moans, till we think our agonized nerves cannot bear another stroke, when he mercifully lays it away to play again the next day. Then, being people of regular habits, we all seek our peaceful couches; and while enjoying our first nap, suddenly we start wide-awake at a noise beneath the window, that

at first sounds like a multitude of bullfrogs, but which we gradually make out to be a company of young men serenading the young lady on the left, singing "Come Where my Love Lies Dreaming." Happy love, to be able to dream under such circumstances. Presently the lugubrious sounds startle a policeman who is sleeping in a neighboring door-way, and he sounds his whistle and rushes frantically down the street, whereupon the gentle troubadours disperse, and we hear echoing dimly in the distance, "Love Lies Dreaming." Again our weary eyelids close, and for us all the world sinks into oblivion: not even a dream disturbs our peace, when crash, bang, and we are wide-awake again. This time it is a brass band serenading one of the newly elected city officers. And that band has evidently been "making a night of it," for they play a strange mixture of "The Star Spangled Banner," "Wearing of the Green," and "Hail Columbia." Then there is a pause while they go to—, to—, well to *congratulate* the host, "only this and nothing more." Then they strike up "Home, Sweet Home;" and as the last notes die away, gentle sleep once more touches our weary eyelids, and we are "dreaming, darling, of thee," when a succession of unearthly cries breaks on our affrighted senses. When we are wide-awake enough to understand who, where, and what we are, we find out that it is a Thomas Katt, Esq., with a select company, giving an impromptu concert on the back shed. Soon, all along the row, windows are cautiously raised, and old boots, ink bottles, brushes and various other missiles, go flying through the air; and the amateurs, surprised at such unexpected and unanimous applause, beat a hasty retreat over the end of the shed, without waiting for an *encore*. Thereupon all the dogs in the neighborhood, both great and small, set up a most terrific yelping and barking. Even this at last ceases, and nothing is heard but the dismal howling of a small dog across the street. And here ended our Musical Soiree, at least if more came after we did not hear it, for at length we slept the sleep of utter exhaustion. How *sweet* to live in a musical neighborhood, so soul inspiring, so ennobling, and yet, *must* I confess it? I fear I am constitutionally wrong somehow, for after enjoying all these delights (?) for years, after such rare opportunities for acquiring a fine musical taste, I have to confess that I *hate music*, yes, actually *hate* it.

But I think if we could have a greater variety, if we could get a cornet player, and induce the bag-pipe man to come into the neighborhood, I hope I *might* yet acquire a taste for music, and perhaps in time, like my friend, become enthusiastic about it. Till then I am,

Yours respectfully,

ADA.

San Francisco, Dec. 20, 1877.

SHERMAN & HYDE'S Musical Review

VOL. 5.—No. 2.

SAN FRANCISCO, CAL., FEBRUARY, 1878.

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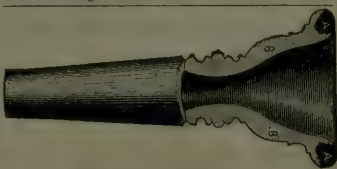
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Musical Review.

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THE ERL-KING.

[TRANSLATED BY EDGAR ALFRED BOWRING.]

Who rides there so late, through the night, dark and
The father it is, with his infant so dear; [drear?
He holdeth the boy, tightly clasped in his arm,
He holdeth him safely, he keepeth him warm.

"My son, wherefore seek'st thou thy face thus to hide?"
"Look, father, the Erl-king is close by our side!
Dost see not the Erl-king, with crown and with train?"
"My son, 'tis the mist rising over the plain."

"Oh come, thou dear infant! oh, come thou with me!
Full many a game I will play there with thee:
On my strand, lovely flowers their blossoms unfold,
My mother shall grace thee with garments of gold."

"My father, my father, and dost thou not hear [ear?"
The words that the Erl-king now breathes in my
"Be calm, dearest child, 'tis thy fancy deceives; [trees."
'Tis the sad wind that sighs through the withering

"Will go, then, dear infant, wilt go with me there?
My daughters shall tend thee with sisterly care;
My daughters by night their glad festival keep, [sleep."
They'll dance thee and rock thee, and sing thee to

"My father, my father, and dost thou not see,
How the Erl-king his daughters has brought here for
"My darling, my darling, I see it aright, [me?"
'Tis the aged gray willows deceiving thy sight."

"I love thee—I'm charmed by thy beauty, dear boy!"
And if thou'rt unwilling, then force I'll employ."
"My father, my father, he seizes me fast,
Full sorely the Erl-king has hurt me at last."

The father now gallops, with terror half wild,
He grasps in his arms the poor shuddering child;
He reaches his court-yard with toil and with dread,
The child in his arms finds he motionless, dead.

[Translated expressly for the MUSICAL REVIEW, from
the German of Salomon.]

ERL KING'S DAUGHTERS.

BY WINK WINKLE.

[CONTINUED FROM OUR LAST.]

With a grave and rather sad manner, Braunstein watched the ladies as they gracefully sprang into the boat. When the light skiff swayed up and down they laughed merrily.

It seemed to him as if he was warned by an inner voice, that if he did not turn from the charmed circle of these wonderful maidens he would, for all coming time, be enveloped and ensnared by their fatal power of fascination.

"My son, why concealest thou thy face?" cried Kuff, from the boat, where he had cautiously disposed of himself and lighted a cigar.

Braunstein started as if awakened from a

dream. He smiled at himself—what nonsensical stuff had indeed come into his thoughts.

However, he quickly stepped into the boat and seated himself at Kuff's side. In so doing he tried to be sensible, and to quietly look at the ladies, in order to be convinced that they were plainly of the children of men, only perhaps somewhat more charming than is usual.

The elder of the sisters, the countess Cornelia, was in her fullest bloom. She had a noble figure, which, although not voluptuous, was full of those soft swaying lines that artists know so well how to prize.

The younger, countess Gabriele, was yet in all the freshness of a happy girlhood. On her delicate face the fine enamel of youth still rested. Her great dark eyes seemed only half opened; they looked dreamily on the still, green See. Around the small red lips played an expression of melancholy, such as might have been peculiar to the beautiful Melusa.

Sometimes she glanced up as if awakening from deep dreams; and then her eyes brightened and shone as if lighted by magnetic flames.

The boat was half way to the little island of St. Johann, having passed Falkenstein, and the first view of the entire extent of the glorious See burst upon their sight.

On either side the rocky banks rose to a great height, rising perpendicularly as the walls of some mighty fortress; far behind, hanging over the glassy emerald waters, shone the conical, white, twin towers of the old hunting castle of St. Bartholomew, and, as a gigantic background, towered in unapproachable majesty the snow-clad, cloud-crowned Stuhlzebirge.

The inmates of the boat gazed spell-bound upon this magnificent masterpiece of nature.

"I am provoked anew every time I look upon this scene," said Kuff, breaking in upon the silence.

All looked at the speaker in amazement, but his stormy expression of countenance proved the earnestness of his singular declaration.

"How is that possible?" cried the count.

"Because from all sides, by great and little dabblers in color, it has been as villainously treated; and yet in its own proper beauty it has been comprehended by no one."

The count smiled, while Kuff threw his cigar into the water.

The boat, meantime, had reached St. Bartholomew, and grated on the beach.

Under the large shady trees in front of the little castle there was delightful quietness; no

tourist had yet arrived; there was no one to molest them in their peaceful enjoyment of the choicest places. A lively discussion was begun between the count and Kuffin regard to various hunting grounds, for Kuff, as a true landscape painter, was also an eager hunter.

The ladies, not feeling interested in this, withdrew. They wandered again to the bank by the See, where, seated on a piece of mossy rock, in the shadow of some elder bushes, they could enjoy the enchanting beauties of the landscape. Something else seemed to engage them, for they carried on a low-toned conversation, which seemed of urgent import to them.

The countess Gabriele had taken off her hat, and from time to time she stroked back with her slender white hand the raven ringlets from her brow, while the countess Cornelia, playing idly with some rushes, seemed to be making certain propositions, whereby her dark eyes flashed and a peculiar satiric expression hovered about her mouth.

Braunstein had also left the table, and, with his sketch-book under his arm, had strolled to the See. Thither he had unexpectedly seen the ladies sitting in the shadow; fortunately they did not observe him. He quickly seated himself on the turf, somewhat concealed by a bush, opened his book, and began to sketch the fair sisters.

He could not have wished them more beautifully placed: if they would only not rise too soon.

Although his pencil moved quickly, moved by feverish anxiety, he was not satisfied. Again his phantasy blazed anew in the liveliest manner; again it seemed to him as if he really saw Erl King's daughters on shady knoll.

And as the figures grew under his rapid pencil strokes, they were, and at the same time were not correct portraits of the countesses.

It was as if their characteristics were represented by spirit-forms, that, surrounded by floating gray mists, and illumined by lambent blue eyes, beckoned to the innocent and unsuspecting, and as soon as their influence was made manifest upon mortals they were enveloped in veils of shewn mist, and then—

A fearful shriek seized him, and, turning to one side, he shrieked.

"Oh! mon dieu, mon dieu," cried the count, while Kuff reassured his trembling friend. "Am so grieved," continued the count, "disturbed you only to speak to you; wished to pay homage to the brilliant picture."

Both ladies had also sprung up and stood now gazing at the pale and excited young man.

He quickly recovered, however, and begged pardon for making such a disturbance; his late illness had left his nerves very excitable.

The sketch was now passed around and much admired.

The two countesses were represented in a manner as extraordinary as it was successful.

They were delineated enveloped by such peculiar enchantments, such strange mysterious charms, such intangible yet fascinating gracefulness, that the count was possessed by an immediate and strong desire to possess the drawing.

But Kuff gave Braunstein a warning glance, as much as to signify that he need not understand the count's allusions.

Nevertheless, on their return, no matter what other topics were broached, he came back to the sketch, which seemed to have entirely taken his fancy.

Even the ladies, who had now become more attentive and agreeable to the young artist, gave repeated tokens of their appreciation.

They began to speak of his late illness.

The count praised the nerve-strengthening quality of mountain air, and when Braunstein agreed with him, and said he intended to spend ten or fourteen days in Salzkammergute, or in the Tyrol, the count exclaimed:

"That is superb, superb! Then I shall take the liberty of inviting you for a while to Castle Achau.

"It lies in the heart of Tyrol, where there is most exhilarating Alpine air."

The young artist was surprised, and perhaps showed it in his manner.

With a winning smile the count continued: "Distant from the restless agitation of pleasure resorts, you can live with us in peaceful comfort. I only came to the *König's See* with my daughters, for a little excursion; to-morrow we shall return to Schloss Achau, and will therefore have the pleasure of accompanying you."

So unexpectedly did this offer of hospitality come to Braunstein, and from such an aristocratic gentleman, that he could find no answer. He glanced at his friend Kuff, whose expression of face was not very encouraging.

"Your very gracious invitation, Herr Count," he began at last, "is an especially enticing one to me, and would be eagerly accepted were it not for a previously arranged plan with my friend for a long tour; it would not do to desert my travelling companion."

"If the change will be conducive to your physical improvement, your friend should not be annoyed by it," said the count, looking at Kuff.

Kuff did not appear to be powerfully impressed by the special advantages which his friend would enjoy by a sojourn at Castle Achau, and finally concluded that they must first duly consider the proposed change of plan.

Before the coming of twilight they arrived by foot at the Hotel Watzmann, in Berchtesgaden, and wishing each other a good night, they separated.

As the countesses, after gracefully bowing, vanished in the darkness of the entrance, Braunstein, fascinated by their charms, remained standing until Kuff took him by the arm and led him up to their rooms.

"Well?" questioned the elderly friend, throwing himself in a corner of the sofa and looking searchingly at his irresolute companion with his sharp gray eyes. As soon as he looked in Braunstein's face, however, he saw he had taken his resolution.

"I will dare it, this charm, which so wonderfully fascinates me, and will go for love of Art."

"I congratulate you upon your new course of life," said Kuff, in reply, and a cutting bitterness accompanied his words.

"Oh! do not speak thus," cried Braunstein.

"I have already noticed the disfavor with which you regard this noble family. Pray do not fall into your old Mephistoclean mood, and overlook the advantages offered to me. I shall have a chance to see something of the great world; can study two models, such as I've vainly tried to find, and at the same time enjoy mountain air."

He paused, awaiting Kuff's answer. It came, short and gruff, and the delicate color faded from Braunstein's cheek as he listened.

"Be not so cruel, Kuff," he begged at length. "Why should you be so opposed to this project, which to me is so agreeable, and with so many probable advantages?"

Kuff arose. "Quite right," he added.

"Why, indeed, should you not go where one chatters, play, eats, drinks, and loves?"

"Oh! if that is the cause of your anxiety, you may feel at ease. Only and wholly shall I consider my artistic interests."

"Yet many a problem may be added thereto," said Kuff, "and this will excite you when you need rest. Besides this, an artist as young as you are, and one who has a future before him, ought not to expose himself to a flow of sentiment that must be without result, otherwise he breaks the wings of his talent."

"Indeed, I cannot share your fears and your anxieties," said Braunstein. "But if you take it so seriously to heart, I will follow your advice."

"Bravo, my son!" exclaimed Kuff, in an entirely changed tone. His face now beamed with clear joy; the hateful wrinkles vanished; and a sincere cordiality shone from his gray eyes.

Taking Braunstein's arm, he descended to the dining-room.

They ate with good appetites, and then, from the casement, enjoyed the wonderful mountain view in which the ice-covered summit of the gigantic Watzmann was glorified by the last beams of the setting sun; after this they went to rest.

For a long time sleep evaded Braunstein; his imagination took him again to the green *König's See*.

He again saw the boat lightly swaying in the sunshine; saw the black, loosely curling tresses of the graceful countesses floating on the morning breeze; and gazed enchanted at the joyous grace which enlivened Gabriele's whole appearance. And as his glances hung on her lovely form, he felt with blissful emotion the magnetic power which, streaming from her dark eyes, seemed to envelope him closer and closer as a veil of charmed light, until gradually he became deeper and deeper enshrouded; the outer world disappeared, and he lay in soft slumber.

The next morning the heavens were shrouded.

The artist friends, somewhat saddened in mood, went down to the breakfast-room.

There, to their surprise, they met the count and his daughters. The old gentleman came toward them, as soon as he saw them, kindly extended his hand, and, turning to Braunstein, said: "Well, a large comfortable carriage has been ordered, and I may take it for granted that you will not decline our invitation?"

This marked politeness touched Braunstein, and he was at a loss what to answer. At that moment the young ladies arose and greeted him with the most amiable sweetness.

"We have already pictured to ourselves the beautiful days which you are to spend with us," said Gabriele, with a charming smile.

"And I was the egotist—I hoped the most—I will confess to you: I draw a little, and already have a whole collection of *Aquarelles*."

Kuff now saw how useless it was to dissuade his friend; and Braunstein, regardless of last night's promise, accepted the invitation.

Begging Kuff not to be ill-natured, he packed his trunk and arranged to meet his friend in a fortnight at Innsbruck, at "Die Sonne," this town being equi-distant from Castle Achau and the end of their proposed tour.

Then they cordially said farewell to each other, and the carriage rolled away with Braunstein, a willing victim to the magic charms of his new acquaintances.

For several minutes Kuff stood looking after the carriage, until it was quite out of sight. Then he murmured between his teeth while he strode back to the house, "And yet again a foolish deed is committed!"

[TO BE CONCLUDED IN OUR NEXT.]

CARL GOTTLIEB RICHTER, born at Berlin, 1728, was considered one of the first German organists, and performers on the harpsichord. Few of his works were published. Among them, however, were: "Six Trios for the Flute," "Two Concertos for the Harpsichord," published in 1772, and "Nine Concertos for the Harpsichord," published in 1775. Richter was master of the celebrated Reichardt.—*Sketches of Musical Composers*.

CLIPS AND CHIPS.

Cool, but not always collected: an ice bill.
Queen of the bawl-room—the nurse.
The miner's dream of life is ore.
Capital affairs—national loans.
Fowl-in-pieces—chicken hash.
Borers for oil are called well-wishers.
Great domestic contest after the honeymoon?
which shall be the speaker of the new house.
Is a pork merchant a doctor because he
“cures” his own hams?
Was Eve high or low church? Adam thought
her Eve-angelical.

Why are teeth like verbs? They are regular,
irregular, and defective.
Some people are like eggs—too full of them-
selves to hold anything else.
What's the use of crying over spilled milk?
It only makes it more watery.
If you want to keep your boy at home, make
it pleasanter for him than the street.
Men who never do wrong, seldom do any-
thing.

What's in a name? Put it on the back of a
note and see.
Why is a kiss like a sermon? It requires
two heads and an application.
An Eastern girl likes to make bread, because
it cleans her hands so beautifully!
Hogg was a good writer; but he can't be
considered aside of Bacon.

Men are frequently like tea—the real
strength and goodness are not properly drawn
out until they have been in hot water.
Fools and their money soon part. It is
worth while being a fool sometimes to have
the money to part with, though.
Artemus Ward used to ask what species of
rose could be most frequently met with in
Africa. The answer was, the neg-roses.

A little girl wished she was an angel, so
that her legs wouldn't get so tired all the
time.
An old woman in Broad Street, who sells
eggs, has on her door: “New laid eggs every
morning, by Betty Mudigan.”
To prevent the door from “screaking,” get
a servant girl whose beau comes regularly to
see her.

A coquette, according to Snodgrass, is a
rosebush from which each young beau plucks
a leaf, and the thorns are left for the husband.
Prejudice against color is very natural, and
yet the prettiest girl we can remember when
we were boys was Olive Brown.

A little fellow who wore striped stockings,
was asked why he made barber poles of his
legs. His pert reply was, “Well, aint I a
little shaver?”
“Equality means,” says a certain writer,
“a desire to be equal to your superiors, and
superior to your equals.”
A Frenchman got exceedingly angry with a
waiter at a hotel. “You rascal,” exclaimed
he, “I blow your nose for you.”
“That point is not well taken,” as the
country school-mistress observed when she sat
down on a pin.
“I wonder what makes my eyes so weak,”
said a fop to a gentleman. “They are in a
weak place,” responded the latter.

What did a blind wood-sawyer take to
restore his sight? He took his horse and
maw.
Letters, like fashionable young ladies, must
have the stamps before the mails (males) will
take them.

“Is treacle good for a cough?” inquired a
youth with a slight cold. “It ought to be,”
was the reply, “It is sold for consumption.”
What is the difference between a girl and a
night-cap? One is born to wed, and the other
is worn to bed.

If there is any time in the affairs of man
when he should keep mum, it is when he's
getting his chin shaved.
When were Evens sticks first mentioned in
the Bible? When Eve presented Adam with a
little Cain.

“Patriotism,” said Dr. Johnson, “is the
last refuge of a scoundrel.” Pretty vicious,
that.
“I say nigger, how you sell dem brooms
cheaper than this indwideral can do, when
I steals de stuff?” “Why, you fool, Pomp,
I steal mine ready-made.”

“Why, Sammy,” said a father to his little
son, “I didn't know your teacher whipped
you.” “I guess if you'd been in my trowsers
you'd know'd it,” replied Sammy.
A young lady, being told that her lover was
suddenly killed, exclaimed, “Oh, that splen-
did gold watch of his! Give me that; give me
something to remember him by.”

A man bought a picture of the Temptation
of Adam and Eve. Some one asked him if it
was a chaste picture. “Yes,” he said,
“chased by a snake.”

An English beer-vendor wrote over his shop
door: “Bear sold here.” Tom Hood, who
saw it, said that it was spelled right, because
the fluid he sold was his own *Bruin*!
A little boy being asked if he had reached
the head of his class, said, “I'm where the
head of the class used to be, but the teacher
has turned the class around.”

“Summer suits,” read a countryman on a
clothing's sign in August—“summer suits?”
No, it don't, not with the thermometer a
raging at 95!”

It is so easy for young ladies to be good.
Even in kissing each other they act the golden
rule, “do unto others as ye would that men
should do unto you.”
Life is but a dream—a fleeting dream—a
— Just then some one stepped on his
corn, whereat he exclaimed, with objurgations,
“and the dream has fled.”

A landlord asked of a newly-arrived boarder,
“Does smoking offend you?” “Not at all,
sir.” “I am glad to hear it, as you and your
chimney are given to the practice.”
She says it is no worse to encircle a lady's
waist with your arm in the ball-room than hug
your friend's sister on the back stairs. No
worse! Why, it is not as good.

A minister who had twice married the same
couple—a divorce ensuing between the two
marriages—remarked that he didn't wish to
add a repairing department to his business.
Young lady: “Oh, I am so glad you like
birds! Which kind do you admire most?”
Old gentleman: “Well, I think a goose, with
plenty of stuffing, is about as nice as any!”

“Why did you name that horse Napoleon?”
asked a man of a negro whose horse was
reduced to skeleton. “Why, massa, it's case
de bony part is so strong in him,” he replied.

Wife: “My dear, do you notice how green
and beautiful the grass looks on the slopes of
those romantic hills?” Unpoetic spouse:
“Well, what color would you expect it to be
this time of the year?”

Miss Darter (who sings a mild mezzo-soprano
at home): “Is not the music rather high?”
Smooth chin: “Wall, y-a-s; perhaps so; but
then, you know, the ‘flying Dutchman’ was
always at C.”

A strong-minded female, who was arguing
the other day that the condition of a married
woman was slavish, was effectually silenced by
her opponent, who said, “It is not slavish,
but it is high-menial.”

Surgeon: “Your pulse is still very high, my
friend. Did you get those leeches I sent the
day before yesterday?” Patient: “Yes, sir,
I got 'em right enough. But mightn't I have
'em boiled next time, sir?”

A little boy refusing to take a pill, his
mother placed it in a piece of preserved pear,
and gave it to him. In a few minutes she
said, “Tommy, have you eaten the pear?”
“Yes, mother, all but the pip!”

Miss Rose: “Goodness! the fire is out. I
thought it very cold.” Lover: “Shall I get
my overcoat and put it over you?” Miss Rose:
“Oh, no; but” (glancing at the clock) “hadn't
you better put it on yourself?”

Priest (to a convalescent parishioner):
“Well, Patrick, I'm glad to see you around
again. The thought of heaven must have given
you serious moments.” Patrick: “An' faix it
did not; it was the thoughts of the other place.”

“Were you a member of the army?” asked a
traveller of a wooden-legged man. “Yes, sir,”
was the reply; “I was membered by a recruiting
officer, dismembered by an artilleryist, and re-
membered by a wooden-leg manufacturer.”

An elderly gentleman applied at a St. Louis
police-station the other night, and stated that
he escaped from a lunatic asylum a thousand
years ago. Some of his listeners thought he
must be very old; others thought he lied.

“The Balkan range!” exclaimed an old
housekeeper. “The Balkan range! It seems
them Rooshuns have a deal of trouble a-cook-
ing of their Turkies on that Balkan range. It
strikes me it's time they tried some other
patent.”

“There is too much hand-shaking in this
country, did you say? Well that's how it just
struck me, the other mornin', in the hotel
coffee-room, as I sat and watched the boys
a-takin' of their mornin' drinks. Nigh on to
every feller's hand shook.”

One of our neighbors, says an exchange, had
just put on his pants, the other morning, when
he immediately took them off again, under the
impression that they were haunted. The kitten
was pulled out by the tail and drowned, by
Albert.

Aunt Emily: “Why, Nellie, don't you know
it is unkind to catch hold of your sister, and
pull her hair?” “Nellie: “Well, auntie, I saw
you holding Cousin Frank round the neck
quite tightly yesterday, when mamma was out,
and pulling his hair, and he didn't say any-
thing.”

When Macready was once rehearsing *Wil-
liam Tell*, he spoke the line, “Do you shoot?”
in a very natural and colloquial tone, which
threw the raw actor he addressed off his
guard. “A little,” he answered; “but I don't
fancy them crossbows, Mr. Macready, though
I'm death on a gun.”

A inquisitive traveller, noticing that the man
who sat beside him in the railway carriage had
band on his hat, said, “I see you are in mourn-
ing. Was it a near or distant relative that
you lost?” The bereaved one replied, “Wal,
he was pooty distant—'bout thirty miles or so,
by the turnpike.”

The shop-girls in the dry-goods stores don't
get much salary, but they have no end of diver-
sion in sending customers from one counter
to another before they get the article they in-
quire for. They have the sport reduced to a
system, and a lady in search of buttons or
thread or what not, generally scores about a
dozen runs before the close of the game.

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To my friend, J. Burgess Brown, Indianapolis, Ind.

MY LITTLE ONE.

By ALLAN PERCY.

ANDANTE.

1. My lit - tle
2. My lit - tle
3. My lit - tle

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3 and a half note F3, followed by a half note E3 and a half note D3. The tempo is marked 'ANDANTE' and the dynamics include 'mf' (mezzo-forte) and 'fz' (forzando).

1 one, I'll not for - get That you were once your mother's pet; No more her
2 one, God bless your heart, Tho' you and mam - ma dwell a - part, And tho' that
3 one, pray do not weep, But let me lay you down to sleep, And one fond

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has three lines of lyrics corresponding to the first, second, and third endings. The piano accompaniment provides harmonic support with chords and single notes. The system concludes with a final cadence.

Entered according to Act of Congress, in the year 1875, by J. L. PETERS, in the Office of the Librarian of Congress, at Washington.

1 eyes up - on you shine, And I am left to call you mine. Come, let me
 2 part - ing give us pain, We live in hopes to meet a - gain. She taught you
 3 kiss be - fore we part, Don't cry for ma', 'twill break my heart; For - get now

1 see your smiling face, For yours a - lone can fill the place Of her whose
 2 first to lift your eyes, And pray to Him beyond the skies; Then she the
 3 all your earth-ly cares, Kneel down and pray,— God hears your prayers, That when your

1 life on earth is done,— Come to my arms, my lit - tle one.
 2 crown of glo - ry won, And left you here, my lit - tle one.
 3 race of life is run, He'll take you home,— my lit - tle one.

CHORUS.

Soprano.

Come sit up - on my knee and say: "Our Fa - ther, hear me while I

Alto.

Come sit up - on my knee and say: "Our Fa - ther, hear me while I

Tenor.

Come sit up - on my knee and say: "Our Fa - ther, hear me while I

Bass.

Accomp.

pray," And I will wait till you are done, And say: "God bless my lit - tle one!"

pray," And I will wait till you are done, And say: "God bless my lit - tle one!"

pray," And I will wait till you are done, And say: "God bless my lit - tle one!"

D.S. f Ending.

rit.

THINKING OF THEE.

BALLAD.

Words and Music by HOWARD GLOVER.

ALLEGRO MODERATO.

Ped.

f

Ped.

1. Think - ing of thee,
2. Think - ing of thee,

Ped.

1 wait - ing for thee; Love's anx - ious doubts I can't con - trol;
2 wait - ing for thee; Oh, how I hate the lag - ging hours;

1 Think - ing of thee, wait - ing for thee, What rap - turous fan - cies
 2 Think - ing of thee, wait - ing for thee, Oh, how all life seems

The first system of the musical score for 'Thinking of Thee'. It features a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are printed below the vocal staff.

1 thrill my soul; The moan - ing night - wind coun - sels fear, The
 2 strewn with flow'rs; Now my wea - ry spir - it's sad,.....

The second system of the musical score. The vocal melody continues with a melisma on the word 'sad'. The piano accompaniment remains consistent with the first system.

1 spark - ling stars say: thou art near! The rust - ling oak - wood's
 2 Now my ev' - ry thought is glad; Now dis - ap - point - ment's

The third system of the musical score. The vocal melody has a slight change in harmony, moving to a key with two sharps (D major). The piano accompaniment follows this change.

1 tones are drear, The bright - faced moon says: thou wilt be here!
 2 pangs I prove,..... Now the bliss of hope - ful love.

The fourth and final system of the musical score. The vocal melody concludes with a final cadence. The piano accompaniment ends with a sustained chord.

Dolce.

Think - ing of thee, wait - ing for thee; Love's anx - ious doubts I

p Dolce.

Ped.

*

can't con - trol;... Think - ing of thee, wait - ing for thee,

What rap - turous fan - cies thrill my soul!

D.C.

D.C.

FINE.

To Thomas Reid, Esq

"HAPPY NEW YEAR!"

MARCH:

By J. JAY WATSON.

The musical score is written for piano and features a continuous accompaniment in the bass and a melody in the treble. The piece is in 2/4 time and consists of four systems of music. Each system contains a treble staff and a bass staff. The bass staff is heavily marked with 'Ped.' (pedal) and 'f' (forte), indicating a strong, sustained accompaniment. The treble staff contains the main melody, which includes various ornaments such as triplets, sixteenth-note runs, and slurs. The piece concludes with a 'FINE' marking.

Musical score for "The Rose Tree" in 2/4 time. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and chords. Pedal points are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-4. The piece concludes with a double bar line and repeat signs.

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score is divided into four measures. The first measure begins with a piano (p) dynamic and a pedaling instruction (Ped.). The melody features a triplet of eighth notes. The second measure continues the melody with a triplet of eighth notes. The third measure includes a pedaling instruction (Ped.) and a triplet of eighth notes. The fourth measure concludes the melody with a triplet of eighth notes. The bass line consists of simple chords and single notes. The score is marked with various performance instructions, including 'p' (piano), 'Ped.' (pedaling), and 'x' (fingerings). The piece is identified as 'The Rose Tree' and is associated with the number 100.

The image shows a page from a musical score, likely for a piano. The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as triplets, pedaling marks (Ped.), and asterisks (*). The melody in the right hand is characterized by flowing eighth and sixteenth notes, while the left hand provides a steady bass line with occasional chords. The piece is identified as 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky.

The image shows a page from a musical score for 'The Song of the Lark' by Robert Schumann, Op. 10, No. 1. The score is written for voice and piano. It is in G major (one sharp) and 4/4 time. The first system begins with a piano introduction marked 'f Ped.' (forte, Pedal). The vocal line enters with a lark call, marked 'Ped.' (Pedal). The piano accompaniment features a lark call in the right hand and a bass line in the left hand. The second system continues the vocal melody and piano accompaniment, marked with 'Ped.' and 'ff Ped.' (fortissimo, Pedal). The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes in the first measure, followed by chords. Bass staff features chords. Pedal markings (Ped.) are present in measures 1, 2, 3, and 4. Asterisks (*) are placed after measures 1, 2, 3, and 4. A triplet of eighth notes appears in the final measure of the system.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes in the first measure, followed by chords. Bass staff features chords. Pedal markings (Ped.) are present in measures 1, 2, 3, and 4. Asterisks (*) are placed after measures 1, 2, 3, and 4. A triplet of eighth notes appears in the final measure of the system. The system concludes with a *dim.* (diminuendo) marking.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes in the first measure, followed by chords. Bass staff features chords. Pedal markings (Ped.) are present in measures 1, 2, 3, and 4. Asterisks (*) are placed after measures 1, 2, 3, and 4. A triplet of eighth notes appears in the final measure of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes in the first measure, followed by chords. Bass staff features chords. Pedal markings (Ped.) are present in measures 1, 2, 3, and 4. Asterisks (*) are placed after measures 1, 2, 3, and 4. A triplet of eighth notes appears in the final measure of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes in the first measure, followed by chords. Bass staff features chords. Pedal markings (Ped.) are present in measures 1, 2, 3, and 4. Asterisks (*) are placed after measures 1, 2, 3, and 4. A triplet of eighth notes appears in the final measure of the system. The system concludes with the instruction *D. C. al FINE.*

ALICE POLKA.

JOHN WIEGAND.

INTRODUCTION.

Musical notation for the Introduction, in 2/4 time, key of B-flat major. The piece begins with a forte (f) dynamic in the bass clef, followed by a fortissimo (fz) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes, also with slurs and accents.

3. POLKA.

Musical notation for the first system of the 3. Polka, in 2/4 time, key of B-flat major. The piece begins with a piano (p) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes, also with slurs and accents. Pedal points (Ped.) are marked with asterisks (*) in the bass line.

Musical notation for the second system of the 3. Polka, in 2/4 time, key of B-flat major. The piece continues with a forte (f) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes, also with slurs and accents. Pedal points (Ped.) are marked with asterisks (*) in the bass line.

Musical notation for the third system of the 3. Polka, in 2/4 time, key of B-flat major. The piece continues with a fortissimo (fz) dynamic, followed by a piano (p) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes, also with slurs and accents. Pedal points (Ped.) are marked with asterisks (*) in the bass line.

Last time to Coda. θ

Musical notation for the fourth system of the 3. Polka, in 2/4 time, key of B-flat major. The piece concludes with a forte (f) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs and accents. The bass line consists of chords and single notes, also with slurs and accents. Pedal points (Ped.) are marked with asterisks (*) in the bass line.

[illegible]

First system of musical notation, measures 1-6. The treble clef has a key signature of one flat (B-flat) and a common time signature. The bass clef has a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Second system of musical notation, measures 7-12. The notation continues with similar rhythmic patterns and chordal textures. A triplet of eighth notes is marked with a '3' and a 'V' above it in measure 8.

Third system of musical notation, measures 13-18. Measures 13-17 are marked with a piano 'p' dynamic. Measure 18 is a double bar line. Measures 19-20 are marked '1st.' and '2d.' respectively, indicating first and second endings. The piece concludes with 'D.C.' (Da Capo) in measure 20.

Fourth system of musical notation, measures 21-26. The system begins with a 'CODA.' marking and a '0' time signature. The tempo/mood changes to 'poco a poco cres- cendo.' (poco a poco crescendo). The dynamics range from piano 'p' to forte 'f'.

Fifth system of musical notation, measures 27-32. The treble clef part features a 'Sra.' (Soprano) line with various ornaments and trills. The bass clef part continues with the main harmonic progression. Dynamics include piano 'p' and forte 'f'.

Sixth system of musical notation, measures 33-38. The tempo/mood changes to 'piu mosso.' (piu mosso). The system concludes with a final cadence in measure 38.

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MUSICAL ITEMS.

—Von Bulow is in Glasgow.

—*Ruy Blas* was a failure in London.

—The New York *Arcadian* is defunct.

—The Teatro Rossini, Venice, is for sale.

—They want the prices of admission to places of amusement in Chicago reduced.

—Dudley Buck has written a "Hymn to Music," which is much admired.

—King Oscar of Sweden has created Bottesini knight of the Order of Gustavas Vasa.

—Mlle. Marie Wieck, pianist, sister of Mme. Schumann (Clara Wieck) is in Paris.

—Mark Hassler's Saturday afternoon concerts in Philadelphia are well attended.

—The engagement of M. Strozzi, the baritone at the Paris Opera Comique, has been cancelled.

—Verdi will, as usual, pass the winter in the Palazzo Doria, Genoa, where he has already taken up winter quarters.

—Angsburg will soon boast of a new theatre, with a stage as large as that of the Imperial Opera House, Vienna.

—A new symphony from the pen of Ebenezer Prout, has been performed at the London Crystal Palace with success.

—The season at the San Carlo, Naples, was inaugurated on the 21st November with *Il Guarany*, by Senor Gomez.

—Theodore Thomas may occupy Gilmore's Garden, New York, next summer. Better stick to the West.

—At Melbourne, *Aida* and *Lohengrin* have been given by a perambulating opera troupe.

—The first German performance of M. Anton Rubenstein's *Nero* will take place at the Theatre Royal, Munich.

—M. Rubenstein has started on a tour to give recitals in Belgium and Holland. He will return to Paris in January.

—Mr. Maurice Strakosch has arranged a concert tour in Holland for Minnie Hauk, Franz Rummel, and Ole Bull.

—Brahm's Symphony in C minor was performed at the fifth concert of the Howard Musical Association, in Boston, on Jan. 3d.

—Dr. Damrosch produced Beethoven's Ninth Symphony at the last of his Saturday matinees, Jan. 12th.

—Mlle. Grandjean, who discovered Herr Theodor Wachtel, and was singing teacher in Hamburg, has died in a hospital.

—Mr. Carl Rosa will commence a season of English Opera, at the London Adelphi Theatre, sometime this month.

A new theatre will be built at Rome, on the grounds of the Convent of St. Lorenzo. One million of francs has been appropriated for the purpose.

—Camillo Sivori, Lauro Rossi, Antonio Bazzini, and Antonio Cagnoni, are created honorary members of the Academy of St. Cecilia, at Rome.

—The new opera, *Le Petit Duc*, libretto by M. M. Meilhac and Halevy, music by M. Ch. Lecocq, has been read to the artists of the Renaissance, Paris.

—Dr Ferdinand Hiller has married his daughter Fraulein Toni, to Herr Kwast, a professor of the piano at the Cologne Conservatoire.

—The Grand Theatre at Bordeaux was closed on the 1st December, after the Government grant had been diminished by 15,000 francs.

—The latest action at law in artistic life is Wagner against Abdul Aziz. The late Sultan omitted to pay for the seats he bought at the performance of the trilogy.

—*Faust* will be brought out in the spring by amateurs, in Cleveland, with Miss Hari as Marguerite. Mr. Arthur has taken the management.

—M. Gounod himself conducted the first performance at Lyons, of *Cinq Mars*, now transformed into a grand opera, with recitatives.

—Mlle. de Reszke has signed a new engagement with the director of the Paris Opera House. Duration, one year; price 80,000 francs.

—A new musical club, to be called the "Mozart," has been formed in St. Louis. Messrs. Hans Balatka, Chas. Dyer, and Chas. Kimpel, are the directors.

—The Buffalo Sangerbund propose giving a season of German opera, at the Academy of Music of that city, the first week in April.

—Wagner has won his action against the Berlin music-publisher, Herr Adolf Furstner, who has to refund the sum received from the Imperial Opera House for the new music in the *Venusberg*.

—Negotiations having failed all over the Continent for the engagement of Mme. Patti, and thanks only to the exorbitant terms demanded her services, *la Diva* will remain in Italy.

—For the fetes attending the two Royal marriages to come off at Berlin this month, Herr Eckert, conductor to the Court, is to write a *Marche aux Flambeaux*, and Mozart's "La Clemenza del Tito," is to be revived.

—A Venitian has made a violin of porcelain, which has created an excitement among musicians on account of its richness of tone. The strings are all of metal, and the bow curved to almost a semi-circle.

—It is not at all improbable that Italian and English opera in London will be pitted directly against each other in February, both at cheap prices—the one at Her Majesty's and the other at the Adelphi.

—Mme Patti and Signor Nicolini have been re-engaged by the management of La Scala, to sing *Aida* ten times during the carnival season. The amount to be paid these artists is 100, 000 francs.

—The Society of the Friends of Music, in Vienna, desirous of subduing the importunate echo in their concert-room, are experimenting with a "sound-net, made of rope. Herbeck was busy with the same idea shortly before his death.

—A Conservatory of Music has been established in Barcelona, under the direction of Senor M. G. Roig. At present its classes are limited to six—solfeggio, piano, harmonium, violin, violoncello, and harmony; but more will be added.

—Mme. Christine Nilsson has been re-engaged for the summer season at Her Majesty's Theatre. The artist has made it a condition of her contract, that she shall be allowed to sing certain parts, especially Norma and Valentina, in the *Huguenots*.

—A Symphony, by Haydn, which had not previously been executed, has been performed at the annual performance of the Concert Society of the Paris Conservatoire, and has been declared by the critics to be a work full of the peculiar charm of Haydn's style.

—A Hopkins county Kentuckian has a Straduaris violin, 186 years old. It was bought of a strolling troupe of Italian musicians, at Evansville, Ind., in 1859, for \$25, and it is thought to be worth a hundred times that sum. Upon the inside is carved the inscription, "Antonius Straduaris Faciebat, A. D. 1861."

—Mrs. Zelda Seguin, talking the other day of Madame Parepa and her husband, said that at one rehearsal, some years ago, the great prima donna came in late, and Rosa, who is a strict director, stopped the singers and said: "Euphrosyno, this is a very bad example for you to set the gentlemen and ladies of the company. You must not do that again." And Parepa obeyed.

—Wagner's success in Germany has been proved by statistics. In the year from August, 1876, to August, 1878, there were 139 operatic performances in Munich, and of these Wagner's works had the pre-eminence, twenty-four nights—double that of the composer next in number to him; in Berlin and other German towns the same thing occurred.

—The threatened strike of journeymen pianoforte makers in Vienna has been settled, and a compromise has been effected. This is unfortunate for the English and American trade, which was fast making ground on the continent, and which the Austrian strike would have considerably assisted, so far as the Austro-Hungarian Empire is concerned.

—It is known that the season at the Paris Theatre Lyrique has not been over and above successful, but the artists were astonished the other day to see posted on the notice-board, "Chorus rehearsal of *Ophee aux Enfers*." As a matter of fact, the Chamber had not yet voted the subvention, and M. Vinentini knowing perfectly well that he could not carry on serious opera without it, resolved, if the money was not soon forthcoming, to revive Offenbach's operetta during the New Year fetes.

—The English Glee Club gave a concert at Chickering Hall, N. Y., with a programme of excellent things for those who care for this charming class of music. There were glees and part-songs by Bishop, Barnby, Pinsuti, Sullivan, Truhn, and Evans, sung by the club, and there were further solos by Miss Beebe, Miss Finch, Mr. Aiken and Mr. Ellard, besides a new duet by Rubinstein, "Wanderer's Night Song," sung by Miss Beebe and Miss Finch.

—Anton Rubinstein has consented to go to Vienna to superintend the first performance of his new opera, *Nero*, on condition that his *Maccabae* should also be brought out there. Both operas have therefore been accepted, and he is expected to arrive shortly. He has refused to grant a request made him by the Committee of the Opera Pension Fund, to play in public for the benefit of this institution, saying that he never intended to perform in Vienna again.

—Prof. Macfarren's *Joseph* was performed, for the first time in London, by the Royal Albert Hall Choral Society, on Tuesday evening, December 11th. The solo parts were sustained by Mme. Lemmens-Sherington, Mrs. Osgood, Mme. Patey, Mr. Edward Lloyd, Mr. Santley, Signor Foli, and the London Vocal Union. Mr. Barnby conducted. Further acquaintance with the oratorio confirms the opinion expressed after hearing it on its production at Leeds, that it is certainly the best of the three oratorios which its composer has at present written.

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HEROLD'S ORCHESTRAL MATINEES.

The first concert of the second season, by Prof. R. Herold's Orchestra, was given on Wednesday afternoon, the 23d ult., at the Metropolitan Temple, which is a great improvement upon Platt's Hall for such entertainments. Under the business management of Mr. Charles Schutz, the season has opened auspiciously, a large audience being present. From this first concert, we judge that this season will surpass the previous one, for in spite of all difficulties, the instrumentation was exceedingly good in most of the numbers. Beethoven's Symphony, No. 4, B Flat Major, in four parts, was the most ambitious composition, and was very creditably interpreted. Goldmark's *Sakuntala*, a work of superior merit, was equally well done. Hauser's "Cradle Song" was beautifully played, and encored, and was the gem of the concert.

Mr. Ernest Schlotz gave a charming French horn solo, and Meyerbeer's "Marche aux Flambeaux, a spirited piece, was the *finale*.

Since writing the above we attended the second concert, on the 30th ult. Haydn's Symphony, in G Major, was given to the entire satisfaction of the audience. Schumann's "Traumerei" was excellently rendered, and encored with enthusiasm. Schubert's "Rosamunde," Taubert's "Love Song," and Verdi's *Ballto in Maschera*, were all finely executed, and received with favor; and the "King John March" completed the list. The playing was more balanced and even than at the first concert. Messrs. Oscar and Roderick Herold played brilliantly Mozart's Concerto in E flat Major, with orchestral accompaniment.

The next concert occurs on the 6th inst.; and we trust the series will be greeted by full houses.

UNION SQUARE THEATRE COMPANY.

After a long and successful engagement at Baldwin's Theatre, the Union Square Theatre company, of New York, has returned East, to the regret of all lovers of society plays. This company has been distinguished for the excellence with which not only the leading parts, but the minor characters, have been presented.

Prominent among the plays was *Amos Clark*, the scene of which is laid in London. Mr. Chas. R. Thorne, jr., in the title-role, was the central figure, and his acting was most impassioned. Mr. Henry Edwards, of the California Theatre, Messrs. Frank Roche, and Walden Ramsay, Miss Maud Harrison, and Mrs. Ivan C. Michels, had prominent parts, and were effective.

Geneva Cross was next given, but soon withdrawn; and *Led Astray*, a play written by Dion Boucicault, had a fine run. Mr. Thorne personated Count Chandoco, and was fully equal to the variety of emotion required of this leading character. Mr. Roche was a good De Lesparre, and Mr. William Seymour won laurels as Hector Placide, his best character. Mr. John W. Jennings was the semi-comic character in the play, which was otherwise intensely serious. Miss Ida Vernon, as Countess Chandoco, showed artistic skill and genuine feeling, and was warmly applauded. Miss Harrison was a charming Mathilde, and Mrs. Marie Wilkins and Mrs. Michels, as the two mothers-in-law, were most felicitous in their delineations.

But since *The Danicheffs*, which had to be several times repeated, no play has been received with such enthusiasm as *The Marble Heart*. Mr. Thorne, as Raphael, filled the highest ideal of that remarkable character. Mr. Frank Roche, as Volage, was so noble and manly as to excel all previous efforts, and Messrs. Ramsey and Seymour were up to the usual mark. Miss Ellie Wilton, of the California Theatre, as M'le Marco, was so successful as to delight the audiences on every occasion. Miss Maud Harrison's winning manners were conspicuous in Marie, the orphan, while Miss Mortemar, as Clementine, and Mrs. L. E. Seymour, as Madame Duchatlet, added much to the general interest. The management has been fortunate in all the details of scenery and stage effects, and the orchestra has been well trained, and gave entire satisfaction.

WASHINGTON GRAMMAR SCHOOL.

On the 11th inst. a literary and musical entertainment was given at the Mechanics Pavilion, under the general direction of the principal, Mr. Jos. O'Connor, assisted by the class teachers of his school. This exhibition had several features not usually observed in school programmes, prominent among which was the military drill and

class parade of the boys, which certainly cannot be excelled, if equaled, by any school in the city. This drill is one of the most useful exercises of the school department, and the principal and teachers of this school are entitled to special credit for the efforts they have made in this direction, as well as in music and other studies. The calisthenics were excellently performed, the movements being made with uniformity and accuracy.

A variety of gymnastic performances was given by gentlemen of the Olympic Club, the Eureka Turn Verein, and the San Francisco Turn Verein, to general acceptance.

In the musical exercises the boys of this school were assisted by a class of young ladies from the Broadway Grammar School. Among the vocal pieces were "Village Bells," "New Year's Chimes," "Wake, Wake the Song," "Hunter's Call," "Down by the Deep, Sad Sea," "Strike for the Cause of Freedom," and "Star Spangled Banner." The music was under the direction of Prof. Washington Elliot, principal of Music, assisted by Miss Amelia I. Block, both of whom teach singing in this school; and the superior excellence of the vocal achievements was most creditable to both teachers and pupils. An overture for piano and violin was played by Miss Julia Citron and Master Rafael Citron, with excellent taste, for such youthful performers.

The parents and friends of the pupils, in large numbers, were present on this occasion, and were greatly interested in the fine entertainment.

MISS LIZZIE L. CLARK.

A new candidate for popular favor as a dramatic reader has recently appeared in the person of a young lady, Miss Lizzie L. Clark, of New York City. On the 15th ult. she gave an entertainment in the Metropolitan Temple, and achieved a success remarkable for one so young. Miss Clark has a full and powerful, yet pleasing voice, capable of sustained efforts, and yet quite flexible. Her rendering of "Curfew Shall not Ring to-night," and "After the Battle," was sympathetic and deeply expressive. In reciting "Maloney on the Chinese Question," and Schneider's Nose," she showed versatile talent. The "Minstrel's Curse," and scenes from *Macbeth*, presented other phases of her ability, and her elocutionary efforts were exceedingly well received, and floral offerings were numerous.

She was supported by musical talent of a high order. Miss J. Tucholsky, whose fine execution is universally admired, gave the soprano solos, "In Questo Semplice," and "Waiting," and was encored. Mr. Sanford S. Bennett sang the favorite baritone solo, "Nancy Lee," which was warmly greeted; and as an encore piece, he sang "The North Wind," with still better effect. Mr. Chas. S. and Miss Lena Hoffman executed two fine piano duets, on the Weber piano, and

won gratifying applause. Miss Clark and her friends have ample reason to be satisfied with her first appearance on this coast.

A DRAMATIC EVENT.

A complimentary testimonial has been offered by many of our prominent citizens to Miss Rose Moss, which will take place on the 10th inst., at the Grand Opera House. On this occasion she will present the play, *Broken Chains*, which she has dramatized from a well-known original German story, *Gebrochene Fesseln*, by E. Werner. This play has been endorsed by competent critics, and, judging from the extent of the subscriptions, Miss Moss's effort will be greeted by a full house.

The lovers of the drama will remember Miss Moss's successful debut as Camille, at the California Theatre, a year ago, and will, we are sure, be pleased to hear her again in a new and original role.

MISS CLARA REINMANN.

A young lady of Indianapolis, Miss Clara Reinmann, after eight years of European study, made her debut about one year since at the Royal Opera House, in Berlin, in the trying role of Elsa, in *Lohengrin*, with immense success, as testified by the German papers. She possesses a soprano voice of remarkable purity, brilliancy and depth, and, in addition, superior ability as an actress, with fine personal attractions. We learn that Miss Reinmann will probably soon appear as prima donna, in opera, in this city, in connection with a superb company of foreign artists, and we trust she will be warmly welcomed by our music-loving people.

MISS G. L. HINMAN.

We are always pleased to chronicle the success of any thoroughly qualified music-teacher; and we are gratified to know that Miss Hinman has been impelled to take more commodious rooms for the accommodation of her pupils. She is now located at No. 1132 Pine street, corner of Leavenworth. Her method of vocal teaching is highly approved, and she pays equal attention to piano instruction.

MR. H. S. PERKINS.

The distinguished musician and leader of musical conventions, Mr. H. S. Perkins, has recently held conventions in Heastings, Adams Co., Neb., and Kearney, Neb., and returns East in season to hold a convention, from the 12th to the 15th insts., at Middletown, Orange Co., N. Y. Mr. Perkins has such uniform success that we wish an engagement could be made for him in this city. His well-known reputation would attract the musical public of the entire Pacific coast.

POSITION WANTED.

A young lady, graduate of one of the leading schools in Germany, desires a situation as teacher in a private family, or as a lady's companion. She speaks fluently the English, German, French, and Spanish languages, and is also competent to give instruction in vocal and instrumental music. —For further particulars, please call upon or address our publishers, Sherman, Hyde & Co.

EDITORIAL NOTES.

THE beautiful poem, in our last issue, "Faces at the Window," was written by Mrs. C. M. Stowe, of this city, the well-known talented poetess, and not Mrs. C. H. Stowe, as the types erroneously stated.

A good teacher of piano would like a class of pupils within a hundred miles of the city. He has had experience, and can give good references.—Address Editor REVIEW.

COMMUNICATIONS.

MR. G. C. KNOPFEL'S CONCERT.

On the 22d ult., at St. John's Presbyterian Church, an Invitation Soiree Musicale was given by the organist, Mr. G. C. Knopfel, assisted by eminent talent. The leading honors were won by Mrs. L. S. Marriner, who sang an aria from *Aida*, and her brilliant execution won an ardent encore. Miss Bella Thomas gave a selection from *Mignon*, and was applauded, but her effort was impaired by hoarseness. Mr. Samuel D. Mayer sang a delightful tenor solo. Mr. Henry Heyman made three appearances, with fine success, his best achievement being the violin solo in the "Miserere," from *Trovatore*, which was exquisitely played. Mr. Knopfel, on the organ, and Mr. Geo. J. Gee, the pianist, each played superbly in the same selection, which was a most pronounced success. The other organ pieces were hardly as well chosen, but Mr. Knopfel played with marked vigor, although suffering from illness. The concert was very fully attended. X.

AMATEURS' SOIREE.

This flourishing musical society, known as "The Amateurs," gave an entertainment on the 27th December, at Lunt's Hall. Our best local talent was largely represented on the occasion. The vocal numbers were excellently rendered by Messrs. Bella Greenberg, Carrie Meyer, Mr. Julius Stein, and Messrs. I. H. Ackerman and H. Adler. The pianists were Misses Fannie Meyer, Sarah Kalisher, Schmitt and Frank, and Messrs. H. S. Krouse, E. Kalisher, Albert Cerf, and F. J. Eppstein. Mr. Emil Lobe and Miss Fannie Meyer gave a violin and piano duet. The instrumental part of the programme was also highly creditable, Miss Fanny Meyer's

"Polacca Brillante," on the Weber Piano, being worthy of special mention. Misses Greenberg and Carrie Meyer sang with much better execution than is usual with our local performers. This society is making fine progress, and we shall look with interest to its future entertainments. X.

MITCHELL BANNER'S CONCERT.

The child violinist, Mitchell Banner, gave a concert on the 22d ult. at Pacific Hall, assisted by some of the best amateurs. The young lad shows genius of a high order, and gives promise of future eminence. His progress, under the instruction of Signor F. Padovani, has been remarkable; and the execution of his solos from *Faust* and *Sonambula* was more than creditable. Miss J. Tucholsky, soprano, and Miss Leonore Simons, contralto, gave their solos so well as to deserve more than ordinary praise. Mr. Julius Stein, tenor, and Mr. Sanford S. Bennett, baritone, were received with deserved favor. Messrs. Chas. S. and Herman Hoffman, and Miss Lena Hoffman, won applause for their piano playing. A more enthusiastic audience has seldom been seen, and encores were frequent. X.

NEW YEAR'S SOIREE.

A pleasant musical soiree was given on the 30th Dec., by S. H. Simon, at his residence, No. 314 Fulton street, where an elaborate programme was presented. A feature of the evening was a "Kinder Symphonie," given by Messrs. C. S. and A. Hoffman, H. Nieman, C. A. Howland, Charles Simon, and Jos. L. Ross. Messrs. T. J. Duffy and Bailey gave a violin and cornet duet; Misses Ida and Gracie Simon, and Mr. Bachmann, rendered vocal solos. The comedy, *The Model of a Wife*, was played by a company of amateurs. The fine entertainment was followed by refreshments and dancing. C.

GOLDEN GATE CHAPTER CONCERT.

A musical and literary entertainment was given on the 7th ult., by the Golden Gate Chapter, O. E. S., at Sanders' Hall. The programme was elaborate, and introduced excellent local talent. The vocalists of the occasion were Misses Bella Thomas, Jovita Ferrer, and Susie Weeks, Messrs. J. C. Williams, Walter Mead, Walter C. Campbell, and Sam Booth. Miss Thomas won an encore for her operatic selection; and Miss Ferrer, who is a most promising amateur, sang a charming Spanish song. A piano solo was finely played by Miss Eugenia Ferrer, and a brilliant guitar solo, by Senor M. Y. Ferrer. The Ferrer family seem destined to achieve distinction in the musical world. Senor Ferrer is already recognized as an artist of superior merit.

The recitations were varied and superior. Mrs. Judah, who is universally esteemed both for her personal worth and for her talent, gave two readings with such expression as to win lively encores. Miss Hatlie

H. Hulett, who recited with vigor and clearness, bids fair to become distinguished.

Mrs. Anna Livingston gave "The Maniac," and Miss Nina Larrowe, a comic recitation; and both were exceedingly well done. These two ladies have recently made a tour of the State, with marked success. This meritorious entertainment closed with dancing, in which nearly all the audience participated.

X.

MUSICAL SOIREE.

On the 18th ult. an elegant Soiree Musicale was given by Mr. and Mrs. G. G. Burnett, at their residence, No. 2506 Sacramento street. The programme, both in selection and execution, was worthy of a public concert, and comprised the following superior talent: vocal, Mrs. R. Frank Clark, Miss Jovita Ferrer, Messrs. J. S. Bettencourt, A. Hossack, and C. A. Howland; cornet, Mr. G. G. Burnett; guitar, Senor M. Y. Ferrer; violin, Messrs. C. J. J. Smith and Thomas J. Duffy; piano, Mrs. G. G. Burnett, Mrs. R. F. Clark, Miss Mamie Winterburn, and Dr. W. H. A. Hodgson. At the close of the music, the guests were invited to a charming repast, which was succeeded by dancing, in which all participated. X.

ST. PAUL'S EPISCOPAL CHURCH CONCERT.

On the 2nd ult., a concert was given at St. Paul's Episcopal Church, on California street, near Fillmore, for the benefit of the church. Our local talent was well represented. Mrs. Lizzie P. Howell, Mrs. Theo. A. P. Bronn and Miss R. Lowenthal, gave vocal solos, Mrs. R. Frank Clark and Mrs. G. G. Burnett, a piano duet, and Mrs. H. Clark and Mrs. E. W. Taggard a vocal duet. Mr. H. C. Seib played the piano solo, "Come Back to Erin," his own transcription, on the Weber Piano. A Guitar solo by Senor M. Y. Ferrer, a Zither and Guitar duet by Messrs. C. Meyers and E. D. Bennett, and a violin and piano duet by Messrs. C. J. J. Smith and H. C. Seib, added to the interest of the occasion. Schubert's "Ave Maria" for voice, piano, organ and violin, was rendered by Mrs. Clark, Mrs. G. G. Burnett, Mr. A. Hossack and Mr. T. J. Duffy. Vocal solos, by Messrs. J. G. Baston and G. H. Andrews, completed the interesting programme, which was very well rendered throughout, and was received with marked approbation by the audience. X.

NEW YEAR'S PRAISE SERVICE.

The quarterly praise service was held at the First Congregational Church, Rev. Dr. A. L. Stone, pastor, on the 30th December. The quartette choir gave the following choice selections: "And there were Shepherds," "Te Deum Laudamus," "While Shepherds Watched their Flocks," "Praise ye the Lord." The foregoing were excellently sung in chorus, with occasional solos, by Mrs. L. P. Howell, Mrs. Annie E. Stetson, Mr. Samuel D. Mayer, and Mr. R.

Jansen. An offertorium for contralto, from the *Messiah*, was beautifully rendered by Mrs. Stetson. The immense congregation, led by the organ, assisted by brass instruments, gave the familiar pieces, "Balerna," "Sicily," "Marlow," "Horton," "Ward," and "Old Hundred." The pastor made a few remarks appropriate to the New Year.

X.

CONCERT AT MARTINEZ.

An enjoyable concert was given on the 1st December, at Martinez, by Prof. F. S. Zifferer, who introduced his principal pupils to the public with decided success and won golden opinions from the large audience. The vocalists of the evening were Mrs. Martinez, of Concord, and Misses Lillie Buckley, Maggie McMahon, May Tyler, and Lulu Corpet, and the pianists were Misses Mamie Bryant, Nellie Carothers, Alice Buckley, Fanny Grier, Nora Anderson, M. McHarrie, Nellie Rowley, Rosa Blum, Carrie Anderson, Annie Chase, and Messrs. Albert Blum and M. Carrio. Readings were given by Misses Nellie Carothers and Addie Johnson. Such entertainments are most valuable and instructive, and we hope Prof. Zifferer may favor the people of Martinez with future re-unions.

S.

[Written for the MUSICAL REVIEW.]

COMING HOME TO DIE.

BY O. B. LISHER.

Coming home to die, dear mother,
Mid the scenes I love;
Going there to meet dear brother,
In his home above.
Let me sleep beneath the willows,
By the sea-girl shore,
Where the storm-tossed ocean billows
Dash with ceaseless roar.

Cherished friends and scenes of pleasure,
Dearest to my heart
Than the world and countless treasure—
From you I must part.
Farewell, scenes of earth and childhood,
Mother, sisters, home;
Farewell, too, the vine-clad wildwood
Where I used to roam.

'Neath the green sward, near the ocean,
Where the foaming wave
Rolls with never ceasing motion;
Make me there a grave,
Make it by the crystal fountain,
On the ocean's strand;
'Neath the shadows of the mountain,
Where the willows stand.

Let me sleep, when life is ended,
Where the sparkling foam,
With the falling dew, is blended,
By the sea-bird's home—
Where the white-winged ships are sailing,
Where the soft winds sigh;
Mother, dear, my life is failing,
Coming home to die.

Coming home in grief and sadness,
Coming home in tears,
Where fond hope and joy and gladness
Swelt in others' ears,
And I feel 'tis hard to leave thee,
With thy bleeding heart;
Sadly must this sorrow grieve thee,
Tenderly we part.

Coming home, to rest forever,
By the deep, blue sea;
In the future, shall I never
Meet again with thee?
Life is failing, 'tune is fleeting,
Short the days, and few;
Soon we'll have our last sad greeting,
Mother, dear, adieu!

San Francisco.

Do not alarm yourself at the words Theory, Thorough-bass, Counterpoint, &c. They will come easily to you when you need them.

Never drum. Always play with animation, and not half do it.

Dragging and hurrying are both great faults.

Strive to play simple pieces correctly and expressively. This is better than playing difficult ones indifferently.

Keep your instrument always in tune.

You should know your piece, not by your fingers only, but be able to hum it without the piano. Cultivate your mind, so that your memory shall not only retain the melody of a composition, but the harmony accompanying it.

Try to sing from the notes, without the help of an instrument, even if you have but a poor voice; in this way your ear becomes always improved. If you have a fine voice, cultivate it without delay—accounting it the highest gift that Heaven has bestowed on you.

You should be able to understand written music by sight alone.

Never care who listens when you play.

Always play as though a master heard you.

When anyone puts a composition before you for the first time, read it over first, that you may be able to play it.

As you grow older, play no popular trash. Time is precious. One must live a hundred lives to learn that which is good alone.

Children do not grow into strong men on sweetmeats, pastry and sugar-plums. Like the bodily, so must the mental food be simple and strengthening. The great masters have provided the latter; keep to them.

All finger-music grows old in time; mere execution is only of value when it serves a higher purpose.

You should never give circulation to worthless compositions; on the contrary, help, with all your power, to suppress them.

Never play worthless compositions, nor listen to them, unless obliged to do so.

Seek not for brilliancy, so called, in execution. Endeavor to draw forth from a composition the inner expression which the composer felt. One can do no more; anything further is caricature.

Consider it something contemptible to alter or omit anything, or to introduce new-fashioned embellishments into the works of good composers. This is the greatest injury you can do to Art.

Consult your elders as to your choice of pieces to study; you will thereby save much time.—Robert Schumann.

San Francisco.

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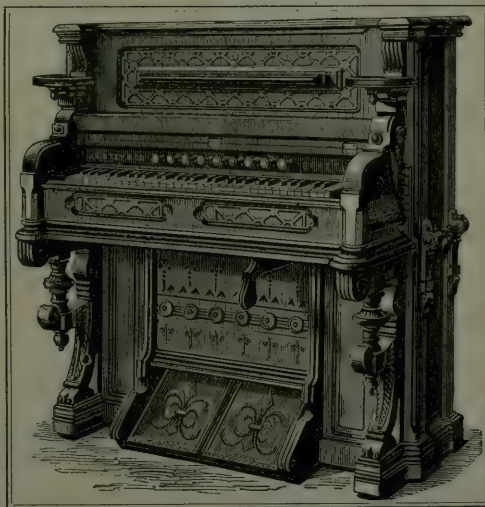
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Thus may be summed up a few of the **reasons** why the Weber Pianos are better than those of other makers, viz.: **Ample capital**, allied to the **best musical and mechanical skill, earnestness of purpose**, coupled with **untiring industry and perseverance**, and the **ambition to make THE BEST PIANO** which it is possible to make, and, while other makers seek for popularity, the manufacturer of the **WEBER PIANO** is aiming at perfection.

Notwithstanding the great superiority of the Weber Pianos, they are sold as low as those of other good makers, and the **Installment Terms** are made very easy.

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PACIFIC COAST AGENTS,

Cor. KEARNY and SUTTER STS.,

SAN FRANCISCO.

SHERMAN & HYDE'S Musical Review

VOL. 5.—No. 3.

SAN FRANCISCO, CAL., MARCH, 1878.

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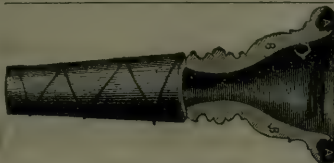
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San Francisco, October 1st, 1877.

Messrs. SHERMAN, HYDE & Co.

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SWEET WAS THE TIME.

BY JOHN TAYLOR.

Sweet was the time when I roved on the mountain,
Or strayed wi' my true love at e'en in the glen;
Or through the green meadows and down by the fountain
O! when, and O! where shall I meet him again?
Say have you seen him, my own love, my true love,
Weary I'm waiting; O! where can he be!
He is my own love, my old love, my new love,
Weary I wait for him, Ochone a rie!

Ochone a rie! he is gane frae the mountain—
Ochone a rie! he is no in the glen,
Not in the green meadow, nor down by the
fountain;
O! when, and O! where shall I meet him
again?

Fair was my love as the sunbeams o' mornin',
Stately and strong, and as braw as the best;
But better than beauty or outward adornin',
The kind lovin' heart that beat true in his breast.
Blithesome and happy we wandered together,
My true love and I, in the days that are gane;
Like the sunlight o' life were we twa to each other,
But noo it is gloamin' and I am alone.

Ochone a rie! he is gane frae the mountain—
Ochone a rie! he is no in the glen,
Nor in the green meadows, nor down by the
fountain;
O! when, and O! where shall I meet him again.
Chinese Camp, Tuolumne Co. Cal.

[Translated expressly for the MUSICAL REVIEW, from
the German of Salomon.]

ERL KING'S DAUGHTERS;

BY WINK WINKLE.

[CONTINUED FROM OUR LAST.]

Not for years had Kuff been overpowered by so dark a humor as now, when he found himself alone in Hotel Watzmann. The whole world seemed to be overhung with spider webs; wherever he wished to reach he imagined he felt the hateful silken threads; and, struggling in the webs, were all the merry folk who, originally, had been decreed by our good Lord, to toss around in the free air and sunshine, the heedless careless flies; the industrious eager bees; the gay thoughtless butterflies; and as soon as they lay trembling in the nests, out darted hateful gray spiders, and clasped the poor prisoners, and sucked their blood.

Truly, he exclaimed, springing up, "I cannot help it, that thus this noble family seems to me, in spite of all their intoxicating charms. I would that I had not allowed my young friend to travel with them!"

But it was too late to mourn; therefore Kuff packed his port-manteau, and continued his journey to the mountains. The weather

grew pleasanter, and he eagerly made sketch after sketch; thus the days passed quicker than he had thought possible. Finally he was obliged to hasten, in order that he might meet his friend on the appointed day at Innsbruck.

When he had alighted at the Hotel Zur Sonne, Braunstein had not yet arrived. Kuff had half expected this, for in the last few days, (he knew not why), there was a feeling of uncertainty in regard to his friend. He, therefore, made several excursions in the neighborhood, and visited an acquaintance in the vicinity of the city. Several days were passed in this way, but Braunstein still came not. Perhaps he had gone directly to Vienna, having neglected the proposed day of meeting at Innsbruck. Kuff, seeking to inform himself of this by letter, learned in return that Braunstein was not in Vienna.

Kuff was now very anxious, for it was full time that the finishing touches were put to the prize picture. Such restlessness took possession of him when he thought of the possibility of the prize being withdrawn, if the picture was not finished in the prescribed time; that he determined not to trust to letters, but to depart instantly for Schloss Achau, and personally investigate the cause of Braunstein's prolonged stay. The journey was somewhat difficult, for the castle lay deep in the mountains; in spite of this, however, Kuff proceeded with greater haste, for anxiety for his friend increased the nearer he came to the end of his journey. Yes: this amounted almost to anguish when, at a bend of the road, the coachman called to him: "Yonder lies Schloss Achau." The complicated building, situated on an elevated hill side, with its thick unwieldy towers, appeared more like a fortress than a castle. As far as one could distinguish it in the already deepening twilight, it was festively decorated: large banners floated from the towers, and many of the windows were illuminated.

Kuff's heart beat with violent excitement.

The mountain road leading to the castle became more difficult of ascent. When they had passed the outer gate, which was in a somewhat ruined condition, the coachman, with a certain bravado of manner, drove up to the entrance. Immediately several richly dressed servants sprang to the carriage door, and drew back in surprise upon seeing a man in the simplest traveling garb.

"What's going on here?" asked Kuff some-

what gruffly.

"The betrothal of her ladyship, the Countess Gabriele, is being celebrated," said one of the servants.

"With whom?" exclaimed Kuff.

"With his lordship the Count von Welt-haus," returned the man. Kuff breathed more freely.

"Is the artist, Braunstein, still here?" he further enquired.

"Yes, he is lying ill, in the back wing."

"Ill!" cried Kuff, as he sprang from the carriage, seized the servant by the arm and forced him to lead the way to the invalid's chamber.

Kuff's whole body trembled when, in mounting the steps that led to the back wing he heard the murmur of the festivities; gradually, however, his old bitterness gained control of him, and when he stood before the sick man's door the first storm had spent itself.

The high Roccoco room was dimly lighted: a large canopied bed stood against the wall, and near by sat an old woman, a small lamp by her side. The nurse had remarked that some one entered, and got up to see who it was. To do this she raised the lamp above her head; but Kuff had no strength to speak; his throat seemed to have closed.

"Are you the doctor?" asked the nurse, after a short greeting.

"Well might I be one, but who can cure body and soul." He gasped for breath, then hurriedly asked, "How is he?"

"Ah! not at his best, gracious Sir, replied the nurse." He has almost constant fever; and then he is always speaking of ghosts, of our gracious Countesses, and of a picture."

Kuff shuddered. One could see that he suppressed his deep emotion, only by the power of an iron will.

"Of the most gracious Countesses," he murmured.

Stepping softly to the bed, he drew the curtain a little. When he saw the pale, emaciated face of his slumbering friend, his eyes flamed wildly, his forehead was drawn into deep wrinkles; and there was something uncomfortable about his whole appearance.

At the same moment the sick man began to speak half aloud. "Those tints are much too clear," he said, with dull voice: "what wilt thou with sunshine? The picture is dim, melancholy, gray—Oh! once more that glance, most gracious Countess. Eyes like

will o' wispes in the meadows! "But do not look at me so ardently, or you will fire my intellect; and my picture will not be done! Then the prize would be lost.—Not so ardently! oh, not so ardently!" he cried with anguish, pressing his thin hand over his brow.

Kuff laid his cool palm on the sick man's head, and he awoke. He opened his eyes and gazed absently at his friend; but after a few moments he seemed to have recognized him, and a faint smile passed over his faded face.

"Oh, Kuff, is it really thee?" he said wearily. "Heaven be thanked that thou art come! It was my fondest wish to speak to thee once more."

"Yes, I came to help thee pass the time," said Kuff, taking care to speak as lightly as possible; "and also nurse thee a little, so that we may soon be up and on the way to Vienna." The invalid shook his head. "If you have something else to do!"—he said, turning to the nurse, I am in good hands." The woman left the room. Braunstein now seized Kuff's hands. "I cannot tell thee what good it does me to know that thou art here.—All is nearly over," he added after a pause, and softly, as if in thought. "Thou must seek to cast aside all such sad feelings now; soon all will be well w—"

"No, no, try not to deceive me," interrupted Braunstein. "I know just how it is with me, and I would have thee know also." After this he lay silent, and breathed deeply.

"When I left Berchtesgaden," began he again, "I certainly did not think we should thus meet. I was ensnared by the charm of beauty, and my hungry soul enchanted by Gabriele's fair looks. Here in the castle a light room, favorable for painting, was prepared for me. With the most amiable readiness Gabriele sat for my sketches; and I sank deeper and deeper into bewilderment over her exquisite loveliness. There we chatted and jested over everything that occurred to us. I spoke much of my art and my hopes; she listened attentively and admiringly. In the hours of recreation, and in the evenings, we wandered through the little park, mounted the neighboring heights, and I enjoyed happiness in the fullest measure.

I remarked, indeed, that financial relations were not brilliant. As by chance, I learned from one of his maids, that the journey to the King's See had been undertaken in order to be out of the way of a banker, who was too anxious to discuss uncomfortable financial difficulties." All this gave me courage for the highest hopes. If my talents were such as they are promised to be, as, indeed, they had given proof of being, why should I not think of Gabriele, why not aspire to sue for her hand?

Oh, blinded, delirious fool! In a few days she happened to remark what a pleasure it would be to her to be painted by me,

joyfully I acceded to her desire, little suspecting that with every stroke of my brush my destiny, my destruction, came a step nearer!

You are fulfilling the greatest wish our most gracious Countess has," remarked this same maid, who attended to my wants, one day, pointing to the portrait. "The family has often treated with artists in Vienna, but they all required such fearful prices!—I did not treat the picture as a regular portrait; but I surrounded the beautiful head with all the airy grace and enchanting charm with which I intended, later, to represent it in my painting. The features of her face also breathed—without my properly intending it to be so—that mysterious en-snaring sweetness, that irresistible intoxication so powerfully attractive to the passion of love, often leading to utter madness, which can only be possessed by demoniac enchantresses, by Ellen King's daughters."

It had taken Braunstein a long time to give these particulars. Exhausted he now sank back a moment in the cushions.

"Would it not be better if thou shouldst tell the rest to-morrow?" asked Kuff.

"No, no!" said Braunstein quickly. "I must have the oppressive burden off my mind.—Then he continued with feverish haste."

"The original was not equal, perhaps, to the inspirations of the picture, yet Gabriele thoroughly understood how to fill my soul with the sweetest delight—oh, it is frightful that I should have to say it!—as long as I was painting her portrait. With her merry talk, with her glowing looks, she intoxicated me an awakened the most ardent longings.

One evening we went walking in the park, Countess Cornelia had remained behind with the gardener; we went on in the sweetness of the twilight, far up the mountain path. We spoke of Goethe's Tasso, a story with which we often entertained ourselves; I had once remarked that I would like to illustrate it. I now ventured to ask whether I would know how to draw the poor, love-sick poet, who so vainly sued for the favor of the beautiful princess. She looked at me, I saw how her dark eyes lighted: she had understood the allusion.

"Who knows?" she murmured. I could have shouted from bliss. I seized her hand. It was as if an electric current flowed through me as I touched it. Then Countess Cornelia came, and I was obliged to unclasp her delicate hand. Shortly afterwards I finished the portrait.

The last, glowing colors had been added. The Count took it with the most profuse thanks—and I never saw it again. But I was soon to realize the experience produced by its wondrous effect.

I had dreamed of passing blissful days. A burning desire now prompted me to declare myself to Gabriele; but the Countesses were suddenly indisposed, and not able to leave their room. With painful anxiety I

awaited, from day to day, their convalescence. I could think no thoughts other than those which concerned her; how she was, whether she suffered severely, and whether, in her inmost soul, she felt as ardently for me as I did for her. As I meditated thus closely one afternoon, two coaches drew up. I did not observe them particularly; but soon afterward my old chamber-maid came in to me, in joyful excitement, in order to tell me the important news, that a rich cousin, Count von Welthaus, had presented himself as a suitor for the hand of the gracious Countess Gabriele, been accepted, and was now come to receive it.

To me it was as if I had been struck by lightning. I could not see clearly, and yet, amidst my own pain, I felt the burden of shamelessness crushing me. The voluble woman further imparted to me, that it had long been the wish of the family to unite Gabriele to the rich young Count; that a short time ago the old Count had come to the happy conclusion of encouraging the hesitating young cousin in his wooing by sending him, as a present, Gabriele's beautiful portrait.

The design was successful. Oh, that I—must acknowledge it: the picture, vivified by my ardent love,—oh, shameful satire, was used for the destruction of its own creator!" Overcome as if anew by the thought, the sick man fell powerless on his pillow, and closed his eyes: his face was wan.

Penetrated by the deepest grief, Kuff gazed at his friend. "And thus Art becomes a loser, and the baseness of men is the cause," he muttered to himself. At this moment a salute was fired. Above, in the drawing room, the happy bridal pair were being introduced to the guests. Kuff shuddered, and involuntarily clenched his fist.

The noise of the rejoicings had also aroused the invalid. He raised himself quickly in bed and tried to stand, but was not able. Kuff, by throwing his right arm about his friend, supported him for the moment. The flame of life flickered in him; with one hand he motioned to the door, and tried to speak.

"It expires," he said, "I must go to Vienna, otherwise I shall lose the prize.—Gabriele, do not press me so closely to thy breast! Let me be free, free! I am stifled! But not now! Oh! hold me yet awhile. Oh! my God, Thou lettest me perish!"

In deep faintness he again sank back. For many minutes intense silence reigned in the room, then Kuff breathed deeply. The tears were in his eyes, but he pressed his lips firmly together, and a horrible smile distorted his facial muscles.

"The end of love!" he murmured between his teeth; "and in his arms the young artist was dead."

[THE END.]

An ounce of mother-wit is worth a pound of clergy.

CLIPS AND CHIPS.

A mob has many heads but no brains.
The best substitute for silver—gold.
If the heart is right, the head can't be very wrong.

Truth is the only thing I know of that can't be improved.

When is a bow not a bow? When it is a bow-knot.

Men of the smallest calibre generally are the greatest bores.

Do not choose your friend by his looks; handsome shoes often pinch the feet.

Don't believe the man who talks most; for mewing cats are seldom good mousers.

In any business, never wade into water where you can not see the bottom.

Keep clear of the man who does no value his own character.

Why are creeping vines like eye glasses? Because they are parasites.

When is a joke like a window pane? When you can see through it.

Why is a close boot like delirium tremens? Because it is a tight fit.

When are good meters like good counsels? When they are "set at naught."

Dressmakers are a noisy set of beings, as they are always making a bustle.

Chicago is a good place for small beer, but Milwaukee furnishes la(r)ger.

When is an editor like a tailor? When he cuts an article to fit the form.

A book that is full of plates is recommended as being the right kind for the table.

The poor birds are not a very bold race, and yet a great many of them die game.

A man who don't know anything will tell it the first time he gets a chance.

Doctors never allow ducks on their premises; they make such personal remarks.

Americans as a race are strong—in fact they pride themselves on being Sam's sons.

Deliberate with caution, but act with decision, and yield with graciousness or oppose with firmness.

It makes a great difference whether glasses are used over or under the nose.

Mankind has been learning for six thousand years, and few have learned yet that their fellow beings are as good as themselves.

Heller the magician, may be properly termed a man who is extremely happy in the juggler vein.

There is no folly equal to that of throwing away friendship in a world where friendship is so rare.

If you try to get rich in a year, the probabilities are that you will be in jail in less than six months.

Drink nothing without seeing it; sign nothing without reading it, and make sure that it means no more than it says.

By no means never put yourself in another person's power; if you put your thumb between two grinders, they are apt to bite.

Keep out of debt, out of quarrels, out of damp clothing, out of reach of liquors, and out of doors all you can in good weather.

"Come," said a fop to a mechanic, "let us meet on a level." "Have to blow my brains out to do that," was the reply.

Next to the mitrailleuse, the most killing thing now a days, is a druggist's mortar, managed by an incompetent clerk.

Every good doctrine leaves behind it an ethereal furrow ready for the planting of seed

which bring an abundant harvest.

Can violin strings, upon which harmonies are performed, be classed as false set o' strings?"

An old sailor boastingly said, "I began the world with nothing, and I have held my own ever since."

Every man ought to have a wife. If a man is happily married, that one rib is worth all the other bones in his body.

Red noses are lighthouses to warn voyagers on the sea of life off the coasts of Malaga, Jamaica, Santa Cruz, and Holland.

Kentucky wants one more portrait of Daniel Boone. The last artist put a paper collar on Daniel, which wasn't right.

Carpenters are fearfully careless about putting in clothes-hooks. A Detroit woman broke four in trying to hang herself.

Portland, Oregon, lately expressed two babies a distance of several hundred miles, with regular express tags about their necks.

The young lady who went from the gaze of her adorer "like a beautiful dream," returned like a night-mare when he ambled after another young female.

A Pittsburg coroner makes no charge where he sits on a young man who parted his hair in the middle. He says that his personal satisfaction is enough without the fee.

"At a recent agricultural dinner, the chairman, on assuming the head of the table, very farinaceously observed, "let pens and hominy prevail."

The magnet does not more surely and powerfully attract the needle, than youth, by electric sympathy of soul, is attracted by youth.

It is often better to have a great deal of harm happen to one than little; a great deal will arouse you to remove what a little will only accustom you to endure.—*Greville*.

Old Bachelor Sneer would like to know what kind of a broom the young woman in the last new novel used, when she swept back the raven ringlets from her classic brow.

There is a burden of care in getting riches, fear in keeping them, temptation in using them, guilt in abusing them, sorrow in losing them, and a burden of account at last to be given.

It is the result of practical, every day experience that steady attention to matters of detail lies at the root of human progress, and that diligence, over all, is the mother of good luck.

Tipkins aroused his wife from a sound sleep the other night, saying he had seen a ghost in the shape of an ass. "Oh, let me sleep," was the reply of the irate dame, "and don't be frightened at your own shadow."

An editor, in announcing the demise of his paper, says: "The brilliancy of our career is only equaled by its brevity, and the lack of business management has only been excelled by the lack of business itself."

An old author quaintly remarks: "Avoid arguments with ladies: In spinning yarns among *sinks* and *satins*, a man is sure to be worsted and twisted; and when a man is worsted and twisted he may consider himself wound up."

When Longfellow the poet, was introduced to Mr. Longworth, some one noticed the similarity of the first syllable of the names.

"Yes," said the poet, "but in this case I fear Pope's line will apply, 'Worth makes the man, the want of it the fellow.'"

There is hidden thunder in the stores of heaven, ready to burst with burning wrath, and blast the man who owes his greatness to the ruin of his neighbor.

A certain little damsel, having been aggravated beyond endurance by her brother, plumped down on her knees, and cried: "O, Lord! bless my brother Tom. He lies, he steals, he swears; all boys do; us girls don't. Amen."

"Thomas," said a father to his son, "don't let that girl make a fool of you. Look sharp. Remember the adage, that 'Love is blind.'" "Oh! that adage won't wash," said Tom: "talk about love's being blind! Why, I see ten times as much in that girl as you do."

"Ain't you running this mother-in-law business into the ground?" snappishly inquires a female correspondent. "No!" said Bummerman, "are we, though? There is ecstacy in the thought, and we shall keep right along until that joyous consummation is attained."

An excellent man up-town, who rebuked a youthful friend for devoting too much of his time to horses, was so overcome when the other replied that life was but a span that he was obliged to go home and lie down and take a little rhubarb out of a decanter.

A parish minister in the neighborhood of Dundee, Scotland, announces that he discontinued studying, and until coals can be got at a cheaper rate he has intimated his intention to preach his old sermons! He alleges that he can not afford coals for his study fire.

Old master Brown brought his ferule down—his face was angry and red: "Now Anthony Clair, go seat you there, along with the girls," he said. Then Anthony Clair, with mortified air, and his chin down on his breast, crept slowly away, and sat all day by the girl that loved him best!

A lady had a favorite lap-dog which she called Perchance. "A singular name," said somebody, "for a beautiful pet, madam. Where did you find it?" "Oh," she drawled, "it was named from Byron's dog. You remember where he said: 'Perchance my dog will howl?'"

She was fond of conundrums, and when she learned that mulier was Latin for woman she thought she had a good one; so she asked her husband what was the difference between herself and a mule, and as he had been married several years he was too thoughtful to trouble her by guessing, but kindly remarked that he had never been able to see any.

Music has a wonderful power over the passions. The man who couldn't set a tub out under the eaves to catch rain water for his wife without grumbling in a most profane way, stood for half an hour in the rain without an umbrella and listened to the minstrel band on the hotel piazza with a face in docile repose.

"My dear," said a fond wife to her husband, who, in company with a friend, was smoking after dinner, "do you know that mamma is up stairs, and that your smoking will surely drive her home, as she can't endure the smell of tobacco?" All right, my love, we'll just charge our pipes with will real nigger head, and see how long she can stand it."

A Nashua, N. H., youth who goes to church irregularly come home the other Sunday and was asked how he liked the minister. "Very much," he replied; "he preached a good deal better than Mr.—preaches," naming the regular pastor. The boy subsequently learned that it was his own minister, but with a different out to his whiskers.

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"THE SHORES ARE FADING, ROBIN."

or THE EMIGRANT'S WIFE.

By ALLAN PERCY.

ANDANTE.

1. The shores are fading,
3. I know I'm crying,

1 Rob-in, Fading ve-ry fast a-way;
3 Rob-in, dear, Yet not o'er days to come, Tho' your arm is firm a-round me, Yet
But at the ten-der mem-o-ry Of

1 not one word you say:
3 those I've left at home: I do not heed me, dar-ling, for you can-not wish to
I do not think you'll like me less be-cause my heart is

1 speak; There would be tears to choke your voice, tho' none to stain your
3 sore,— It on-ly proves I love them well, and yet I love you

1 cheek; There would be tears to choke your voice, tho' none to stain your
3 more; It on - ly proves I love them well, and yet I love you

1 cheek.
3 more.

2. It
4. The

2 may seem ra - ther hard, dear, To go in ex - ile thus, To
4 mist hides Ire - land now, dear, So let us turn a - way; We'll

2 think that yon - der crowd - ed town Has not a place for us; But
4 come and see her shores a - gain, Up - on a sun - nier day: What!

2 nev - er heed it, Rob-in; I shall like our set - tler life; You
 4 turn your face— was that a tear? you think my hopes too bright? Nay,

2 could not learn, in that great town, how brave your lit - tle wife! You
 4 dar - ling hus - band, do you doubt that morn - ing fol - lows night? Nay,

2 could not learn, in that great town, how brave your lit - - tle wife!
 4 dar - ling hus - band, do you doubt that morn - ing fol - - lows night?

3. I

WHERE IS MY LOVED ONE TO-NIGHT?

SONG and CHORUS.

WILL S. HAYS.

ANDANTINO con ESPRESSIONE.



1. Sit - ting a - lone in the door..... Look - ing far out on the
2. While I look out on the sea, Sil - ver'd by yon - der bright
3. How my lone heart loves to keep..... All that is lock'd in it

The first system of the song features a vocal melody line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats, and a common time signature. It contains three staves of music corresponding to the three verses. The piano accompaniment is written for a grand piano, with a treble and bass clef, and a key signature of two flats. It consists of 12 measures of music, with the melody in the right hand and a steady eighth-note bass line in the left hand.

1 sea,..... Thinking of some one I love,.....
2 moon,..... Wavelets come back to the shore.....
3 there..... How my lips ev - 'ry night breathe.....

The second system of the song continues the vocal melody and piano accompaniment. It features three staves of music for the verses, with the vocal line in the treble and the piano accompaniment in the bass. The piano accompaniment consists of a steady eighth-note bass line and a series of chords in the right hand.

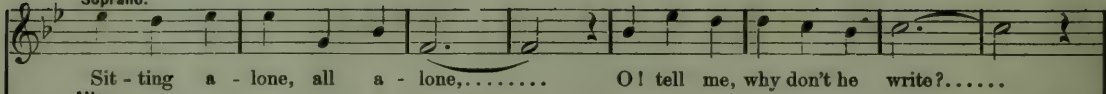
1 Dear - er than life is to me;..... Soft - ly the bright-beam - ing
 2 Bring - ing to me a sad tune;..... Birds of the sea and the
 3 Lov - ing his name in each prayer;..... O! how I'll trem - ble with

1 stars,..... Shedding their pale, mel - low light,..... Sad - ly I
 2 shore,..... Play o'er the deep in de - light,..... Yet, a - mid
 3 joy,..... When the good ship comes in sight,..... Bring - ing my

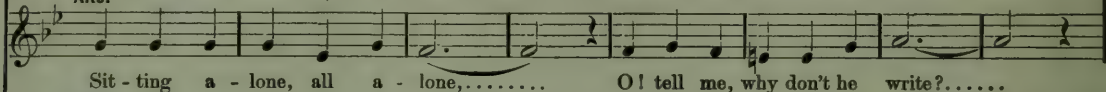
1 look up and sigh—..... Where is my loved one to - night?.....
 2 all, my heart asks—..... Where is my loved one to - night?.....
 3 loved one to me—..... God bless you, dar - ling to - night.....

CHORUS:

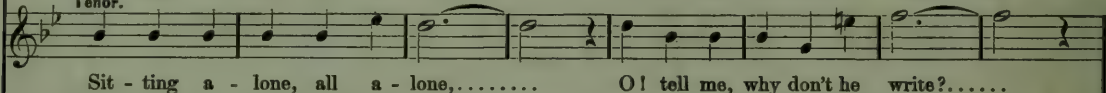
Soprano.



Alto.



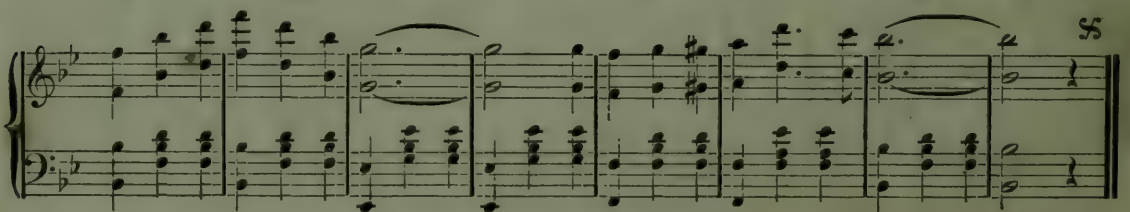
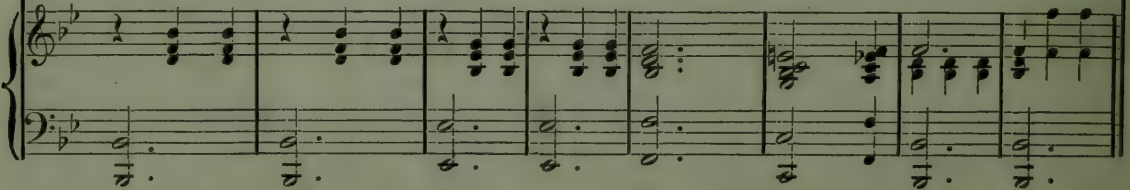
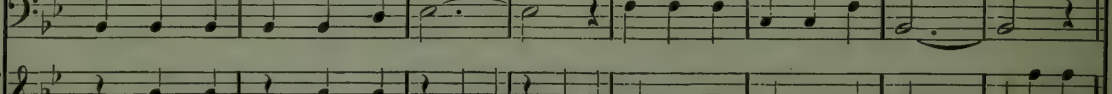
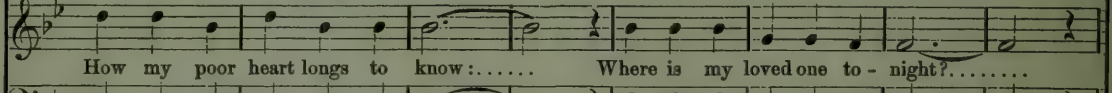
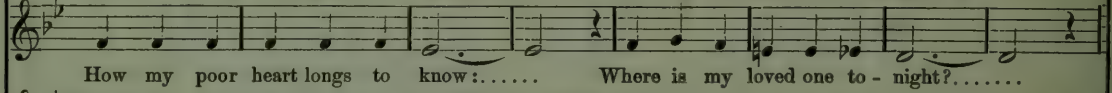
Tenor.



Bass.



Accomp.



FARE THEE WELL.

MORCEAU.

By G. D. WILSON, Op. 68.

ANDANTE.

mf

ped. *

p

mf
ped. *

ped. *

f

ped. *

Agitato.

First system of musical notation. The right hand features a continuous eighth-note melody. The left hand plays a series of chords, with the first measure marked *ped.* and the second measure marked with an asterisk (*). The third measure is marked *ped.* and the fourth with an asterisk (*). The fifth measure is marked *ped.* and the sixth with an asterisk (*). The seventh measure is marked *ped.* and the eighth with an asterisk (*). The system concludes with a final measure marked *ped.* and an asterisk (*).

Second system of musical notation. The right hand continues the eighth-note melody. The left hand plays chords, with the first measure marked *ped.* and the second with an asterisk (*). The third measure is marked *mf*. The system concludes with a final measure marked *ped.* and an asterisk (*).

Third system of musical notation. The right hand continues the eighth-note melody. The left hand plays chords, with the first measure marked *ped.* and the second with an asterisk (*). The system concludes with a final measure marked *ped.* and an asterisk (*).

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand plays chords, with the first measure marked *mf* and the second with an asterisk (*). The third measure is marked *ped.* and the fourth with an asterisk (*). The system concludes with a final measure marked *ped.* and an asterisk (*).

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand plays chords, with the first measure marked *ped.* and the second with an asterisk (*). The third measure is marked *ped.* and the fourth with an asterisk (*). The system concludes with a final measure marked *ped.* and an asterisk (*).

Con Amore.

Lento. *p* *ten.*

ped. * *ped.* * *ped.* *3* * *ped.* * *ped.* * *ped.* * *ped.* *3* *

ped. * *ped.* * *ped.* *3* * *ped.* * *ped.* * *ped.* * *ped.* *

ten. *3* *pp* *3* *f* *ped.* * *ped.* * *ped.* * *ped.* *

3 *ten.* *ped.* * *f* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *pp* *ped.* *

Tempo Primo.

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Pedaling is indicated by "ped." and asterisks (*). Articulation includes "ten." (tenuto) and "8va." (octave). The piece concludes with a double bar line and a final chord.

p

mf
ped.

Agitato.
ped. *f*

ped. * ped. * ped. * ped. * *p* ped. *

f ped. * ped. * ped. * ped. * ped. * *ten.*

ped. * ped. * *8va.* *ten.* *p* ped. * ped. * *pp*

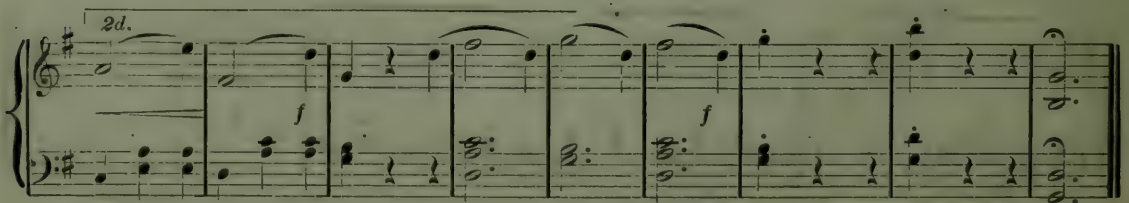
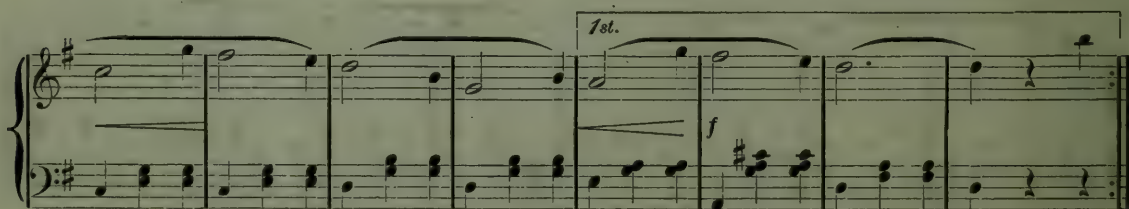
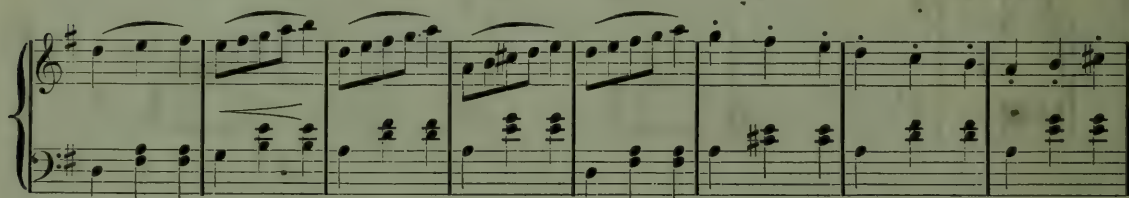
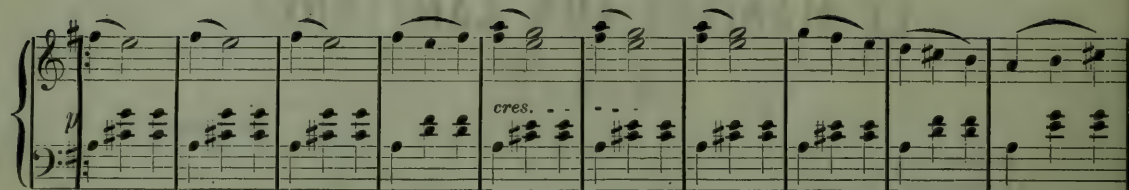
LE MARIAGE AUX LANTERNES.

WALTZ.

RICHARD WEBER.

INTRODUZIONE.
TEMPO DI VALSE.

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system is marked with a piano (p) dynamic in the bass and a forte (f) dynamic in the treble. The second system is marked with a piano (p) dynamic in the bass. The third system is marked with a piano (p) dynamic in the bass. The fourth system is marked with a piano (p) dynamic in the bass. The fifth system is marked with a piano (p) dynamic in the bass. The score includes various musical notations such as notes, rests, and dynamic markings.



14

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•• The great number of books in this valuable list precludes any extended description; but more extended catalogues will be furnished on application. Specimen copies, also, will be mailed post-free, to any address, on receipt of the retail price.

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Angie Dear	Hays.
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Bonnie Jean O'Dair	Hays.
Chime again, Sweet Sunset Bell	Christie.
Cross her eyes tenderly	Tucker.
Columbia's Flag is Waving	De Barry.
Cow Bells in the Lane	Hays.
Darling, let me Dream again	Christie.
Dew on the Blossom	Thomas.
Don't let my Mother die	Stewart.
Don't forget me, Nellie	Hays.
Down South where the Sugar Cane Grows	Hays.
Down among the Daisies	Whiting.
Dream, my Love, Dream	Sullivan.
Early in the morning	Hays.
Eily, Darling	Hays.
Home is home, however lowly	Danks.
Gone above where Angels dwell	Leighton.
Good bye, but come again	Thomas.
Had I never, never known thee	Cunningham.
Home is home, however lowly	Danks.
I dream of all things beautiful	Danks.
Is there room in Heaven?	Stewart.
I would die for my Darling	Hays.
I wish I had a Home	Leighton.
I wish I was Somebody's Darling	Glover.
Leave us not	Hays.
Little Old Cabin in the Lane	Kinkel.
Lonely, Oh! so Lonely	Danks.
Massa, I've come home to die	Tucker.
Mill-wheel is frozen in the stream	Bishop.
My poor heart is sad with its dreaming	Allen.
My poor heart is broken	Gumbert.
My Father's House	Adams.
Nancy Lee	Keller.
Nearer, sweet lips	Hays.
Nellie Brown	Hutton.
Norah, Darling, will you wait me	Danks.
Oh, Darling, don't you go	Tucker.
Old Home far away	Hays.
Old Gate on the Hill	Hays.
Old Mass' n' dead	Hays.
Only a Flower there	Tucker.
Pity our tears	Danks.
Rain, sweet Rain	Wheeler.
Speak softly to the Fatherless	Herold.
That solemn Bell	Marschner.
'Tis home where the little ones are	Stewart.
Unforgotten	Blockley.
When the Harvest Time is over	Hays.
Whisper that you love me	Hays.
Whippoorwill's Call	Danks.
Why linger at the Stile	Tucker.
Write to me often	Hays.
Yes, I miss you, sadly miss you	Danks.
You ask me when I'll marry	Glover.

Instrumental.

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Confiance	Mendelssohn.
Danse Circassienne	Egghard.
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Fern Filled	Rubinstein.
Fifth Nocturne	Leybach.
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Home again. (Heimkehr)	Kinkel.
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Soldier's Song. Morceau	Wilson.
Song without Words	Mendelssohn.
Song of Spring. Caprice	Leybach.
Souvenir. Fantasia	Von Tal.
Tête-à-tête. Idylle	Dreyschock.
Thus ordained. (Mendelssohn)	Lange.
Toast. Chanson a boire	Ketterer.
Wedding Bells. Morceau	Wilson.
William Tell. Andante	Frudent.

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MUSICAL ITEMS.

—The Mendelssohn Quintet Club have started one of their lengthy concert tours.

—Four hundred singers are rehearsing for the May festival to be held in Cincinnati.

—Rubinstein hopes soon to revisit America.

—Pesth (Liszt's home) is the most unhealthy city in Europe.

—Maggie Mitchell usually clears about \$1000 a week above expenses.

—Carl Rosa has been bidding for the Prince's Theatre, Manchester, England.

—A Hungarian paper states that the Abbate Franz Liszt has composed a new opera, entitled "Luther."

—Miss Henrietta Beebe, the soprano, has been engaged for a tour through Canada and the West.

—The full score of Brahms's great symphony in C minor, has just been published by Herr Simrock, of Berlin.

—The salaries of native singers at the theatres in Russia have been reduced ten per cent. on account of the war.

—M. Ambrose Thomas has returned to Paris and resumed his presidency of the musical commission of the Exhibition.

—Rubinstein has withdrawn his *Nervone* from the Italians, Paris, entertaining doubts as to its being performed in a fitting manner.

Mr. Arthur Sullivan has been ordered by his physician out of England, and to Nice, where he will remain three months.

—Mr. Charles F. Trethar, has issued an analysis of Rubinstein's Dramatic Symphony in D minor, No. 2, op. 95.

At the Salle-Ventadour, Paris' *Rigoletto* has been played, to introduce a young Russian singer, Mlle. Nordi, in the part of "Gilda." But the attempt can not be pronounced a success. She studied at the Conservatoire of St. Petersburg, and the Russian colony at Paris was brilliantly represented at her debut. She was dreadfully nervous and produced no effect whatever in the early portion of the opera; but the famous duet of the third act was encoored.

—The grand hall for musical performances in the Exhibition building at Paris will seat 6,000 persons.

—Carlotta Patti, who has suffered a painful and dangerous operation, was at last advised quite recovered and able to take the air.

—After the somewhat early conclusion of the Russia opera season, Mme. Nilsson goes on a concert tour of Austria.

—The daughter of Mr. Balatka, the well-known orchestral director in St. Louis, is shortly to debut in *Il Trovatore*, at St. Joseph, Mo.

—Christine Nilson, notwithstanding the war in the East, will receive 7,000 francs during her engagement in Moscow and St. Petersburg.

—Dr. Ferdinand Hiller has completed a new oratorio. The composer has been nominated *socio illustre* of the St. Cecilia at Rome.

—Alfred Jaell, the pianist, it is said, will come to the United States next year. He will be accompanied by his wife, Mme. Trautman-Jaell.

—Rubinstein is in Paris where he will superintend the rehearsal of his opera, "Nervone," which is to be performed at the Italiens at the end of January.

—Annie Louise Cary received \$700 for singing at the Convention at Potsdam recently, while a few years ago she received only \$25 for the same service.

—Mlle Albani has been singing at a concert in Bath, which ends her brilliant, though short provincial tour. She is now immediately bound for Paris, where new triumphs await her.

—M. Camille Saint-Saens and Mlle. Minnie Hauck are the principle artists in a series of classical concerts given in Brussels.

—M. Croquet, the librarian at the Paris Conservatoire, is contributing a valuable series of articles on "The origin of the piano" to the Paris *Revue et Gazette Musicale*.

—The steamer Assyrian has brought to England a number of Japanese, members of good families, the object of whose voyage is to study Music in Italy.

—Mme. Annette Essipoff, the distinguished Russian Pianist, has been engaged for forty concerts, to be given in various towns of the German Empire, and for which she will receive the sum of 18,000 marks.

—Mr. A. P. Peck's annual benefit concert at Boston Music Hall, will be given April 1st. As usual this concert will be the greatest musical attraction of the Boston season, and already tickets are being engaged.

—There are two candidates for the Theatre Lyrique, M. Colonne and M. Escudier. M. Escudier offers to give it three nights a week at the Italian for a subvention of 200,000 francs.

—At the beginning of the carnival of 1870 there was 86 opera houses open in Italy. In 1871 there were 86, in 1872 there were 91, in 1873 there were 85, in 1874 there were 80, in 1875 there were 77, in 1876 the same, in 1877 there were 70, in 1878 there are only 67.

—The authentic history of Chinese music dates as far back as the reign of Fo-hi 2350 B. C., who was the founder of the Chinese empire. In the Imperial library at Peking there are 462 books devoted exclusively to the subject of music.

—Berlioz's "La Damnation de Faust" seems to be meeting with an unprecedented success at Paris. It has been performed ten times lately at the Concerts du Chatelet, under M. Colonne. On each occasion five or six numbers have been encoored, although the performance lasts three hours.

—Miss Eva Mills, a daughter of Clark Mills, the sculptor, sang the title role in the Opera of *Martha* at the National Theatre, Washington. It was an amateur performance, but attracted many of the fashionable people of the city, and elicited several favorable criticisms from the local press.

—A curious incident occurred at a late Gewandhaus concert at Leipzig. The orchestra having had an extra long rehearsal at the Opera house during the day, issued a printed notice excusing themselves from a better performance in the evening. Half the German papers take it as an advertising expedient, half as an "excess of conscientiousness." In America we are used to plain language and call it "humbug."

Mme. Patti made her first appearance in Florence for 10 years, in the "Traviata." She was received some what coldly, and without the usual complimentary salute of applause on appearing, but at the end of the first act had completely won the audience, who burst out in "bravas," and gave her two recalls. Nicolini was also applauded. The house was as full as possible, and the receipts amounted to 28,000 francs.

—Mlle. Josephine Rummel, a talented pianiste, died on the 19th Dec. on the railway between Wiesbaden and Mayence. She was the sister of Joseph Rummel, well-known as a writer for the piano, and of Mme. Schott, the widow of the great publisher Mayence.

—Mlle. Heilbron has signed a brilliant engagement with M. Carvalho, by the terms of which she will create at the Opera Comique, in Paris, the part of *Psyche*, in the piece of Ambroise Thomas bearing that title, and which has been remodeled so much as to make it almost a new work.

—In Spain, as in Italy the same stand against extravagant prices has been made. Mme. Pauline Lucca having demanded, and obtained \$1,200 a night, the prices of seats had to be raised. In Italy the people staid away. At Madrid they crowded the house and hissed Mme. Lucca off the stage. Thereupon Mme. Lucca tendered her resignation.

—A young singer is just now exciting enthusiasm among the frequenters of the Opera Comique. The Parisians, sometimes difficult to satisfy, are as often easily impressed by a new comer, especially if the new comer be a pretty woman. But, from all accounts, Mlle. Bilbaut-Vauchalet has achieved a real and legitimate success, as *Isabelle*, in Herold's "Pres aux Cleres."

To celebrate the anniversary of its foundation, the Berlin Wagner Association will give a stage performance of "Robin and Marion," the oldest known *Singspiel*, or piece with singing, and thus the germ of opera. The work was written, in the 13th century, by Adam de la Hale, and subsequently played in France, as proved by authentic records. The German version is by Herr Rud. Fliege, and the songs accommodated to the actual system of notation by Herr W. Tappert, who also provides accompaniments.

—Austrian composers seem to be either unusually rare or unusually apathetic, for the committee of the society of the Friends of Music at Vienna announce that they have been unable to allot the annual Beethoven Prize of 500 florins, none of the works sent in being worthy of it. The competition limited to musicians who have studied in the Conservatoire at Vienna within the last five years.

—A prolonged squabble between the director of the Madrid opera house and the public in regard to the price of second seats renders it impossible for any artist who possesses self-respect to sing in the Spanish capital, for the public revenge themselves upon the manager by hissing the artists. Mlle. Moisset and Mlle. Belleoca, who were insulted in this way, at once and very properly placed their resignations in the hands of the director, and have declined to sing again until peace can be restored.

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Sherman & Hyde's Musical Review.

MARCH, 1878.

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GRAND MUSICAL FESTIVAL.

Arrangements are now being perfected for a monster musical festival, to be held at the Pavilion in May next, and lasting several days, which promises to be the grandest and most complete of its kind ever given on this coast, surpassing even that of 1870. Prof'rs. Morgan, Elliot, Mansfeldt, Kelleher, Gee, Loring, Hartman, Leach, Herold, Widmer, Dohrmann, Jackson, McDougall, Charles Schutz and other leading musicians, and all the music-houses, promise their cordial assistance; and a meeting will soon be held at the Palace Hotel to take further action.

Engagements have been made with the distinguished Eastern artists Carl Zerrahn, M. D. Whitney and quartette, and others; and the projector and manager of the undertaking, Mr. Sumner W. Bugbee, to whose zeal so large a share of the success of the festival of 1870 is due, is also in correspondence with other first-class talent including Miss Annie Louise Cary and Miss Emma Thursby.

In our next number, we will give our readers in greater detail, the purposes and plans of the management of this great undertaking. We have now only time to say, that the project has our best wishes and most hearty approval.

THE OPERA BOUFFE.

At Baldwin's Theatre, a brief season of opera bouffe was given last month, under the direction of Mr. Fred Lyster; and *La Fille de Madame Angot* and *Girofle-Girofla* were produced. The prima-donna of the company, Miss Catherine Lewis, has a fine voice and good dramatic ability. Miss Lewis has not been as distinguished in leading roles as other operatic stars, but she gave in our judgment impersonations of rare fidelity and refinement. The mistake made by many

artistes is, that coarseness is essential to the proper representation of opera bouffe, and it is gratifying to note that Miss Lewis and several of her company were free from this tendency. Miss Marian Singer of this city, surpassed all previous efforts as Paquita in the latter play, singing the excellent music of her role; and Misses Hattie Moore and Julia Melville did justice to their parts. Mr. Haydon Tilla, tenor, as "Marasquin" and Mr. W. H. Kinross, baritone, as "Mour-souk," were fully up to the requirements of the play. While *Girofle-Girofla* was given in more finished style than the other, both operas were musical successes.

TESTIMONIAL CONCERT.

Metropolitan Temple was densely crowded on the evening of the 7th ult., and hundreds were unable to obtain seats. On this occasion a concert was given by the pupils of the Denman Grammar and Girls High Schools, as a testimonial benefit to Mrs. L. A. K. Clappe, an estimable lady who has been a teacher in the former school, and connected with the public school department for over twenty years. Under the efficient direction of Prof. Washington Elliot, Principal of Music in the public schools, a large chorus of young ladies from the Denman school sang "Distant Chimes;" "Natalie," "New Year's Chimes" and "Wake the Song;" and a chorus from the High School gave "The Zingari," and "Down among the Lilies." The young ladies sang with admirable taste and precision, and richly deserved the enthusiastic encores they received. Mrs. Cline's youthful class gave the "Anvil Chorus" from *Trovatore* with great eclat, and were loudly applauded.

The aid rendered by our local talent was of a high order. Mr. Samuel M. Fabian played Raff's Cachouca Caprice on the Weber Grand Piano so brilliantly as to elicit tumultuous applause, and he had to play a third solo before the immense audience was satisfied. Mrs. J. E. Tippet, Mrs. Nickerson and Mrs. Martin Schultz gave soprano solos so beautifully as to win ardent recalls; and Mr. S. S. Bennett excelled all previous efforts in his baritone solo and encore piece. Messrs. Elliot, Upton, Russell and Cutting sang a comic quartette so well that it had to be repeated. This concert was not only a musical success, but the receipts were so large as to net the handsome sum of \$1460 to the beneficiary, a very gratifying result.

GEORGE T. EVANS.

No event in this city has caused more sadness in musical circles than the decease of Mr. Geo. T. Evans, which occurred on the 12th ult. at his residence No. 607 Folsom Street. Mr. Evans was forty-one years of age, and leaves a wife, who is well known as a vocalist and teacher of music. Mr. Evans was a most

accomplished musician and composer, and at the time of his death, was organist in the Howard Presbyterian Church. He had been at various times organist in different churches, director of the orchestra in the California Theatre, and conductor of the Handel and Haydn Society, and of several operatic companies.

Mr. Evans was a pupil of Thalberg, and Leopold de Meyer, and was an excellent pianist, organist and director. During the eighteen years of his residence here, he has been prominently identified with various benevolent organizations, among them the Musical Fund, Cambrian and Elks societies. He was distinguished for fine social qualities and generous sentiments, and had a large and appreciative circle of friends who deeply mourn his loss.

HEROLD'S ORCHESTRAL MATINEES.

Since our last issue, the Orchestral Matinees have been continued on Wednesdays, at the Metropolitan Temple, the last concert of the season occurring on the 27th ult. Owing to the intrinsic excellence of the performances, and the efficient management of Mr. Charles Schutz, the attendance has been the largest ever known at any afternoon concerts in this city. It is especially gratifying, as showing the musical taste of our citizens, that rainy days like the 20th ult. should so slightly diminish the receipts. The concerts have increased in merit from the first through faithful rehearsals. The orchestral pieces which were most heartily applauded at the various concerts, were as follows: 6th inst. Liszt's Preludes and Bocherini's Menuetto; 13th inst. Mendelssohn's Italian Symphony and Goldmark's Sakuntala; 20th inst. Tilitz's Robespierre and Schubert's Serenade. A marked feature of the first-named matinee was Hermann's Capriccio in D minor for three violins, which was brilliantly played by Messrs Henry Heyman, Henry Widmer and Louis Homeier. Mr. Savanier's cornet solo on the 13, and Mr. Roderick Herold's piano solo on the 20th, were worthy of special mention. We hope the second series of six concerts commencing on the 6th inst., may be as liberally patronized as the first series has been.

A RARE COLLECTION.

The lovers of art and music have an opportunity of purchasing a rare and elegant souvenir of the great musical artists of the past and present—a fine album containing 263 excellent photographs. Among the great musicians and composers represented, we note Mozart, Beethoven, Chopin, Mendelssohn, Handel, Bach, Rossini, Meyerbeer, Schubert, Auber, Verdi, Bellini, Donizetti, Gounod, Offenbach, Thalberg, Ketterer, Gorla, Joachim, Strauss, Tamburini, Mario, Taubertli, Faure, Nicolini, Capoul, David and Mesdames Sontag, Malibran, Jenny Lind, Neruda, Alboni, Roze,

Grisi, Viardot, LaGrange, Patti, Lucca, States, Parepa, and other names of similar character intimately connected with the musical history of the world. This volume is the property of an estimable lady, who through financial reverses, has been reduced to indigence, and she therefore wishes to dispose of it for the sum of \$125, a very reasonable price considering the extent of the collection, which contains many pictures that cannot be duplicated. The album is now at our store, where we shall be pleased to show it to persons interested.

CARL FORMES.

We had the pleasure of attending a musical soiree on the 10th ult., given by Mr. Carl Formes, at his residence No. 222 Turk Street. On this occasion, Mr. Formes sang with his accustomed vigor and depth of tone, and several of his pupils, young ladies and gentlemen, gave operatic selections. Two of these pupils, Misses Gertie Dietz and Mamie Gleeson, sang with such artistic execution as to surprise and delight the invited guests, and several others did nearly as well. Mr. Formes is a true artist, and his merits as a teacher are evident to any one who witnesses the results of his instruction. We learn with pleasure that the number of his pupils is limited only by the hours he can devote to them.

BUSINESS CHANGE.

Mr. Frank W. Stechhan, who has been for the last three years in our employ, and who was for five years previous to that time in charge of one of the largest N. Y. Music Houses, leaves us in March to enter into copartnership with D. W. Prentice, in Portland, Oregon. While we regret losing so valuable a man from our force, we congratulate Mr. Prentice on securing so desirable a partner. We hope Mr. Stechhan will meet with the success to which his affable manners and strict business habits entitle him.

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POSITION WANTED.

Miss Mary S. Clark of Sonoma, desires a position as teacher of vocal and instrumental music in a seminary or private school, or would take private pupils in some desirable location. She has had large experience in the Eastern States and on this coast, and will give ample references. Parties desiring a teacher will do well to call upon or address Miss Clark.

At Baldwin's Theatre on the 24th ult., *The Octoroon* was given, as a benefit to Mr. Charles H. Goodwin; and we are glad to say that a crowded house witnessed the fine performance.

MUSICAL TASTE.

DEAR REVIEWER:

Taste is, in my humble opinion, a very curious thing, very incomprehensible, whether it refers to the drama, painting, decorative art (including dress) or music, and the different tastes we meet with are as amusing to notice, as they are difficult to account for. We know how widely the ideas of civilized people differ with regard to personal beauty, and music fares not much better. Most people have, in nine cases out of ten, some fondness for music, and this liking gets form and shape by education, association and affection; there is a good deal of the latter in music, as well as in other things. If a man does not care at all for a concourse of sweet sounds, he thinks of Shakespeare, and, like a wise man, says nothing about it, or else he tells a white fib, in order not to seem unlike other people, and says he does not like it. True, there are some, who earnestly and conscientiously try to appreciate what their friends approve of, and there are a few who have the hardihood to tell the truth; but it is seldom that one is refreshed by meeting any of the latter. There is a large class of people, mainly composed of young ladies, who are surprisingly prompt in declaring to you that they are "so fond of music," but who, when you ask them if they are equally fond of practising, will say, "well, there is nothing that pleases us so much as to hear any one play or sing, but we don't care about practice." Of course, you do not wish to be so impolite as to say you can not believe their first assertion, but you may be tolerably certain, that if they do not care for study, if opportunities and time slip by without being made some use of, their fondness for music is so slight, that it might as well not exist at all.

But affection shows itself in another form than the one I have just mentioned, and this is frequently found in those who have not drunk any too deeply of the fountain of musical knowledge. They hear people whose taste they have reason to believe is better than their own, say that a certain composition is good, and immediately they go into raptures over it, without knowing why or wherefore, without caring a particle for it, in reality. The worst of this class is, that they frequently pretend to dislike things they *do* like, and keep timid people who, from a little affectation of their own, want to be thought the possessors of good taste, in a state of nervous anxiety, for fear they should express a preference for which they might be snubbed. I remember being in the latter position once myself and feeling slightly diminished, when, after singing in a part-song that seemed to me melodious and taking, I remarked to a lady who was, I presume, a tolerably good musician, that it was pretty. "Do you think so?" said she, "why it is one of the worst things we ever did!"

How many people will sit through a long classical concert, without being interested by

nearly the whole programme, just for the sake of being supposed to have good taste; and how many will, after yawning under the infliction of the *Eroica* Symphony, say plainly that they would much rather have gone to the minstrels or the opera bouffe. It takes more courage to tell the whole truth, than it does to sit throughout a symphony. There is a taste derived from association, and that is generally found in those who have little or no musical education, but who have considerable ability or fondness, naturally, for it, though it is sometimes unaccompanied by the latter. Men who are inexpressibly bored by a concert or opera, will be more pleased and affected than they can say, by hearing some little simple ballad or hymn-tune, which they used to listen to in boyhood, which a mother or sister sang, and which gladdens them like an oasis of sweet and happy memories in the desert of business and work. Personally, I have no particular fondness for Moody and Sankey's "melodies," but I never hear one or two of them without being reminded of some charming girls in New York, who first initiated me into the mysteries of these hymn-tunes. And so it is with most of us, I believe, unless we are too severely classical to allow our feelings to influence us.

Then there is the taste that is formed by cultivation, by education, and although that is immeasurably superior, it must occasionally be an uncomfortable possession. For instance a man who has spent years in study, and whose taste is elegant and correct, must be intensely bored by meeting at almost every step something decidedly and unpleasantly stupid. It is much the same with a person whose "ear," naturally good, has been well trained; false intonation causes so much uneasiness as to be, in some cases, painful; so, considering the enormous proportion of singing out of tune that is to be heard, one is inclined to feel some compassion for the owner of "a good ear."

If individual taste is curious, national taste is equally so. Look at the Italians, how strikingly evident is their love for the more brilliant, highly-colored and vividly-dramatic music; neither education nor association can change or remove it. It is as natural to them as their own blue skies, as much a part of them as their enthusiastic and impulsive temperament, and they are almost the only nation who can comprehend or sing it perfectly. It may sound odd to a cultivated Saxon ear, but it is like a plant of tropical growth, gorgeous in its profuseness and rich in its very extravagance.

The French taste is something like the Italian, though, as a rule, it prefers lighter kinds of music; and there is just about that much difference in the two nations. Wherever the Saxon race is found, you may see the fondness for severely classical music. In Germany, for instance, the taste runs strongly in favor of compositions, mystical, wierd, dealing in wondrous intervals and still more

wondrous chords, as if in evidence of the singular fact, that in this most prosaic, common-sensical people is the under-lying love for the unearthly, wild superstition, and vague poetry. It is curious to notice these opposite characteristics in the same race—you may even come across them in the same person.

In another branch of the Saxon family (the English), you may see the same taste for classical music of the most severe kind. Although I consider them to have little natural fondness for music, they have carefully cultivated the small talent they possess and the result is that they follow much after the German taste, though they cannot stand a large amount of the weird and vague composition approved of by the former. Neither German nor English care much about Italian music, as neither of them resemble the Latin race. The Scotch and Irish are very much more musical than the English; the taste of the former favors the rather severe style, and that of the latter, inclines towards the more lively. It is a curious fact that the songs of the country people all over Europe have a strong family likeness, and are, nine times out of ten, of a sad character. In the north of Italy, the peasants play on instruments like the bag-pipes, and the tunes resemble the more plaintive Scotch ballads.

Yours Truly,

LITA FARRAR.

[Written for the MUSICAL REVIEW.]

SPRING VIOLETS.

BY MAY N. HAWLEY.

I send a message in these blue-eyed flowers
From out the past—a memory of dead hours
In the old times when faith was true;
And I shall be repaid if you but touch
In mute caress their lips to yours; so much
Is due their velvet sweetness, since they hold
The summer's promise in their hearts of gold
Which every April doth renew.

Perchance these odorant blossoms may recall
With vague regret that happy time when all
The land was blossom-sweet and fair;
Lest you should wonder idly what has wrought
Such wide change in our lives, I thus have sought
To link the passing seasons in their part.
Suggesting those the hand that thrust apart
The fortune which you would not share.

Spring violets;—the name comes like a breeze
From meadow uplands, blows across far seas
And warm spice islands till it fell
Rain-beaten in these cups of purple bloom;
And you, my Violet, were the same deep gloom
Within your eyes through the long noon-lit hours
Of summer-time, when in the vine-wreathed bowers
We heard the song of Philomel.

The pain of contrasts is too sharp to bear;
I turn from dreams to this real world of care,
And life will drift on as before:
Save for the light some happier times have shed
On days remembered for the love now dead;
Yet that this one may hold some tender cheer,
And that you not be forgotten, dear,
I send you violets once more.

North Columbia, Nevada Co. Cal.

EDITORIAL NOTES.

ST. AGNES ACADEMY.

This institution, located in Stockton, is in flourishing condition, being extensively patronized by the residents of the San Joaquin valley. The Sisters in charge have been very persevering in their efforts, and have paid particular attention to music both vocal and instrumental. Our general agent Mr. F. R. Girard, recently sold them a fine piano. We learn that the literary course pursued is very thorough and complete.

Our agent Mr. F. R. Girard, sold a Weber Grand piano to his cousin Gen. Girard, of Mexico, and since then we have shipped three others to Mexican families. We anticipate a large trade for the Weber in that country.

We are informed that no town in the State has so many music-teachers in proportion to its population, as Stockton; and yet they all seem to have as many pupils as do teachers elsewhere.

In this number, we conclude the interesting German story translated by the lady who writes under the nom-de-plume of Wink Winkle. We hope to receive further literary favors from her.

We also present to our readers a fine poem from Miss May N. Hawley, whose productions are always appreciated; and an article from our esteemed correspondent Miss Lita Farrar.

COMMUNICATIONS.

DR. J. H. STALLARD'S SOIREE.

On the 7th ult Dr. and Mrs. J. H. Stallard entertained their friends with a delightful musical soiree, at their residence, No. 37 Post Street. Selections from various operas, English ballads, and classical compositions were given, and the excellent performances were heartily appreciated. The participants were as follows: soprano, Misses Lita Farrar, J. Tucholsky and Jovita Ferrer; contralto, Miss Marie Withrow; baritone, Mr. Sanford S. Bennett; piano, Misses Farrar and Withrow; flute, Dr. J. H. Stallard. The vocalists on this occasion are among the best in the city, and are superior to many who come from abroad and are classed as artists. Dr. Stallard is so brilliant a flutist, that his friends regret that he does not play in public concerts. The evening was one of social as well as musical enjoyment, and refreshments were served to the guests. X.

MR. AND MRS. TOBIN'S MUSICAL SOIREE.

On the 8th inst., a musical soiree of superior merit was given by Mr. and Mrs. Tobin, at their residence No. 1006 Pine Street, under the general direction of Mr. J. C. Williams. The programme was as elaborate as that of a concert, and included several choice operatic solos and concerted pieces. The local talent represented was well worthy of our musical community, comprising the following well-known performers: piano, Misses Davis and Tobin, and Mrs. Tobin; violin, Mr. Thos. J. Duffy; vocal, Miss Lita Farrar, Miss Marie Withrow, Mrs. Converse, Miss Julia Lawton, and Messrs. G. Garibaldi, Charles W. Dungan, Gould, S. S. Bennett, and J. C. Williams. A more successful or well managed soiree, has seldom been given in this city. The elegant refreshments which were served to the invited guests, spoke well for the hospitality of Mr. and Mrs. Tobin, and the evening's enjoyment was warmly appreciated. X.

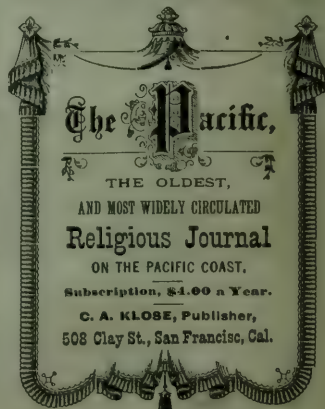
ST. PAUL'S EPISCOPAL CHURCH CONCERT.

A concert was given on the 1st ult., at St. Paul's Episcopal Church on California Street near Fillmore. The performers were as follows: guitar, Senor M. Y. Ferrer and Mr. J. DeS. Bettecourt; violin, Mr. Otto Blankhart; cornet, Messrs C. J. J. Smith and J. C. Coggin; piano, Mrs. R. F. Clark, Miss Lucy Thomson and Miss Eugénie Ferrer; vocal Mrs. H. Clark, Miss Jovita Ferrer, Mrs. E. W. Taggard, Mrs. J. G. Baston, Mrs. J. R. Sayers, and Messrs. R. Frank Clark, Baston and Voorhees. The character of the music was excellent, and the parts were well distributed. The audience listened with the closest attention and with enthusiastic appreciation. These concerts are given every three months, and are deservedly a great attraction to the residents of the Western Addition. B.

MME. ZEITSKA'S SOIREE.

On the 15th ult., Madame Zeitska gave a brilliant soiree at her residence and private school, No. 922 Post Street. Recitations and choice selections of vocal and instrumental music were presented, and the pupils acquitted themselves admirably. The programme was as follows: Piano duet by Misses A. Hall and Hickey; Aria from *Magie Plute* by Mr. H. Muller; Piano solo by Miss B. Topfitz; Song, "My Little Darling" by Miss L. Rodriguez; Balcony scene from *Romeo and Juliet* by Miss M. Coleman; French recitation by Miss M. Heyneman; Humorous recitation by Mrs. Ainsley; Duo from *Sonnambula* for violin and piano, by Prof. Charles Hahn and son; Harp solo, Ye Banks and Braes with variations, by Mrs. Caroline Pettinos Hall. The harp solo was artistically played, and the duo for violin and piano was superior. Both Prof. Hahn and Mrs. Hall have excellent success as teachers of music in this ably conducted Institute. The musical exercises were followed by dancing, which was greatly enjoyed. K.

O. Ditson and Co. send us the following of their new issues: vocal; "If you want a kiss, take it," by Richter; "Awake," by Adams; "What are they to do," Randecker; instrumental; "Where we laugh and live" galop, by Strauss; "Farewell" Schottische, by Mueller; "La Marjolaine Quadrille, by Lecocq; No. 4 Ditson's Octavo Choruses; No. 9 Ditson's Musical Monthly.



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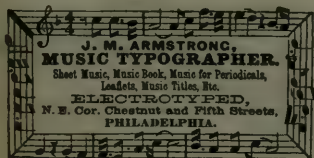
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VOL. 5—No. 4.

SAN FRANCISCO, CAL., APRIL, 1878.

(TERMS—\$1.50 Per Annum
[SINGLE COPIES, 15 CENTS]

LITTLE NELL.

BY MRS. C. M. STOWE.

Little Nell had played in the dirt all day,
And at last came in, in a doleful plight,
For father and mother were both away.
To return again with the shades of night.
And Nellie, whose heart so glad and free,
Forgot that her dress was all soiled and torn—
"O, mother! I've had such a time," said she,
"I've played in the garden all day since morn."

"We've planted and weeded, dear Freddie and I,
And watered the rose by the old gray stone,
While Freddie was good with never a cry
Since you left us this morning to play alone."
And the shining curls in a tangled mass
Were pushed from her delicate brow of white,
And the rose red cheeks of the little lass,
Though dirt begrimed, were a beautiful sight.

Like the birds her heart was all full of song,
She had kept little Freddie so good all day,
And her eyes shone bright with no thought of wrong.
Though mother and father had gone away,
Nellie was glad when her parents came,
And Freddie was loud in his shout of joy,
The mother said coldly, "O, Nellie! for shame!"—
While father was hugging his darling boy.

And the eyes that so late were full of glee,
Looked down with their weight of unshed tears;
Little Freddie was sheltered on papa's knee,
While Nellie stood by in her shame and fears.
O, mother! how could you, that bright young face,
That came to you smiling with health aglow,
Though the dirt and the sun had left their trace
On the beautiful cheek and brow of snow.

Remember that children must have their play,
And that dirt will cling to the fingers small,
And your little one thought to be good all day—
Why chide her so harshly? why chide at all?
While bending the twig, be careful the tree
Is not warped by the wind that so coldly blows.
And mother and father remember that we
Always reap of the fruit that our kindness sows.

[Translated expressly for the MUSICAL REVIEW, from the German.]

FRAU MUSIKA.

BY WINK WINKLE.

I had had instruction in instrumental music for six years, but I was never musical. My parents wished me take lessons because it was fashionable; and, although I had no talent, I easily consented, wishing to do as my companions did. I knew perfectly well that I had no talent for music, and that everything I accomplished must be won by untiring perseverance. To a certain degree this was not a difficult matter, for my fingers had an almost fabulous flexibility, for which I was much envied. But only in my fingers was I musical. I was of course, in a condition to recognize, when others played a piece of mu-

sic which I had struggled through; but when I went to an opera I always saw more than I heard; and if any one had played the whole opera over again the next day, my ear would not have enabled me to have known that these measures had previously been heard. I was ashamed of this, and did not willingly acknowledge it. It seemed to me a lack of culture if one was not musical. So I continued to practice, and to go to operas and concerts where, especially in orchestral pieces, my thoughts always wandered, borne away by an unknown something which was absolutely not in connection with my ear. For a time I could force myself to listen, but I would be absent in mind again almost before I knew it, and only aroused by the sudden stillness announcing that the music had come to an end. This was not the case with singing; here the music was merely the accompaniment to the poetry, which I could understand. I myself had no voice for singing, and therefore refused the request of several of my friends to join a vocal union, where many, although as unmusical as myself, went in order to have social entertainment.

My nature revolted against mediocrity. As I grew older I became more fully convinced that my perseverance was foolishness; that I was not in a condition to supply a natural deficiency; that I was expending energy and time which could have no fair result as a means of giving pleasure either to others or to myself. On the contrary: the whole family were drawn into various conditions of compassion for my hours of practice, and each time I had to conquer by painful effort.

The idea of giving up my exertions to be musical, was first confided to my cousin Ludmilla, who was rather talented in this direction, and wished to dissuade me. She cared very much for outward appearances, maintaining that it was of priceless value in society to be musical.

"But I am not," I replied, "nor can I become so."

"Oh, yes, you can. You play the overture to Egmont very well; and I was quite astonished to hear you practising the other day."

"Mere finger exercises I said," scornfully. "What does that signify? I play wholly without comprehension."

"Better that than not at all," she returned. "With many people this is not remarked; and if you give up your music you will shut yourself out from so much."

"There is not much difference," I answered.

"A musical company is often given from the apparent fact that there is too much intellectual poverty for aught else. I prefer conversation."

"Ah, well," she answered, "variety is agreeable. But how often is it the case that music is the chief thing; then if one cannot take part, one must be content to fill a subordinate role—I would not like to do that."

"I also do not favor subordinate roles," said I, "and there are as many people as unmusical as I, if they would be frank enough to acknowledge it."

"Yes, Johanna," said my cousin, "I agree with you; and I often become weary of too much music, but do you suppose I would acknowledge that in company? Not for the world! I do not wish to be considered wanting in culture; I prefer to suppress my yawns under the cover of admiration."

My cousin's arguments were not without effect on me, especially as the circle in which we moved was a very musical one.

Again for a time I repressed my wish to give up music; but I took less and less interest in it, and reflected more earnestly on the loss of time, patience and money.

I had never ventured to play alone; but my brother and I sometimes executed a duo together. Robert was exceedingly fond of music, but he was not a sharp critic, nor had he a very fine ear.

About this time a grand concert was given by a celebrated pianiste, to which I went with my mother and Robert. I heard and saw the greatest degree of perfection in this art that had ever been displayed in our town; and I left the concert hall no longer in doubt as to the course to be pursued in my own crude endeavors. I was silent on the way home, while Robert and my mother expressed their joy and admiration in the most ecstatic speech. Neither seemed to observe that I was more quiet than usual, and not until we were at supper did father ask why I had no opinion to give.

"Father," I said earnestly, "I am going to give up my piano playing."

"What! give up music?"

"Yes: I am resolved."

"Nonsense!" said Robert.

"For a long time I have had no pleasure in it," I continued, "but to-day I understand my own destination. Talent for this art has been denied me; the fault is an organic one and not to be remedied."

My parents and Robert did not at all agree

with me, but I remained firm in my determination. At last my father said: "Let the child alone, in a measure she is right. Yet, Johanna, I regret all the money that has been spent. "And I, too, papa, but there shall be an end to it now."

Thus the matter terminated. For several days Robert gave me no rest, but at last he was obliged to be content with my promise to retain what knowledge I had, and to keep myself ready to accompany him. This did very well for a short time, then we each began to tire of it and Robert let me alone. I knew I had done well by the feeling of relief I had, and also by the satisfaction with which I began other things, for which I had never had any time. I made no secret of my motives for giving up music. When I went to a musicale I retreated into a corner, but I was not left alone, nor did I ever feel myself neglected. For the first time I saw how many there are who are indifferent to an art which they do not understand.

At the beginning of the next Winter, Ludmilla's parents gave a large company. "I hope there will not be too much music," said I to my cousin. "Oh, no!" she exclaimed. "Only a little at first, for it is the best means to bring life and movement into a company. When that has been done we will amuse ourselves, and then dance a little."

This pleased me, and as I had made my toilette, I anticipated a merry evening. As we were to dance I did not think it would be unsuitable to wear a white dress, with a few bright blossoms in my dark hair. Robert smiled when he saw me, and danced around me three times. I saw he was pleased, and knew I must be looking well. As I entered the large drawing room on his arm, and cast a hurried look around I saw that my costume was not the correct thing.

It has happened to almost every one that on some occasion, such an error will have been made: one appears simply dressed, almost in home costume, and all the rest of the company are in full dress; or the contrary is done, and to the wondering remarks of the others it is apparent that you have come to this entertainment with special expectations. I was the only one in white, it was easy to see that. My uneasiness because of this was soon dispelled after I had made a tour of the rooms, and greeted acquaintances—my white dress was soon forgotten. Meanwhile, Robert, as he afterwards told me, stood leaning against the mantle of an ante-room, talking to a university friend whom he had unexpectedly met here. Robert was giving him particulars of the guests, for the gentleman was almost a stranger. He was independently rich, but was anxious to find a pleasanter home than northern Germany. "Suddenly," said Robert, "I saw that Ihlenhorst's glance rested on two young ladies, who stood speaking to an elderly one. He did not finish what he was saying to me, and moved so that he could the better observe. 'Who is she?' he abruptly asked.

'The Regierungsräthin Duenkirchen,' said I smiling.

'What! that Juno with the raven locks and magnificent shoulders?'

'Oh, no, I mean the little, old lady.'

'Nonsense! and I naturally mean the young one, with the classic profile.'

'The smaller is the daughter of the house.'

'No, no! of course I have been presented to her. I mean the one in the white dress,' said he impatiently.

'Oh! do you think her so beautiful?'

'Charming! who is she?'

'Hm—hm!'

'Why do you not speak? what is her name?'

'I will introduce you,' said Robert, and as I turned at that moment both came toward me.

An old friend of mine, Herr Ihlenhorst from B. wishes to form your acquaintance, Johanna, and then the stranger bowed. 'My sister, Herr Ihlenhorst,' continued Robert, and as I bowed I noticed the stranger's embarrassment and Robert's sly smile. My admiration increased as I saw the admiration in Ihlenhorst's dark eyes, all the more so that he was very handsome and distinguished looking. After we had been talking to each other a while the music began, and we went into the parlor where the piano was. I saw that my companion was wonderfully attracted by the sound, and he went almost directly to the instrument. I remained behind, and noticed that he missed me and sought me with his eye.

A lady with a splendid contralto voice was about to sing, and the readiness with which she obliged her admirers, added grace.

"But I cannot as usual accompany myself," she said, "I have hurt my finger. Who will have the goodness?"

"What do you wish to sing?" asked the gentleman who had last played.

"I would like to sing the aria from *Così fan tutte*."

"I am not well enough acquainted with this opera, otherwise!"—

"And I am perfectly well acquainted with the opera," said Ihlenhorst. "If you will permit me, Fraulein, I will be most happy to accompany you."

The piece concluded, every one declared his accompaniment had been masterly; Fraulein Cornelia was enchanted, and every body pressed around the piano to express admiration. Then Ihlenhorst was requested to give an execution of his own. Before he again turned to the piano I saw his dark eyes searching me out in my work. He seated himself in such a manner that he could observe me as he played. The introduction was given in chords; then he gave play to his fancy and improvised, as one who is lost to the confines of the present because of power given, with which to pierce the vistas of the future. This music had a strange and exciting effect on me, but what Ihlenhorst really played, whether it was a sonata or a potpourri, I really did not know, that is to say I did not analyse by judgment the sentiment to which it

gave rise. So well was his performance received that the music lasted longer than usual. It ended with a duet by Ihlenhorst and Cornelia. How strange was the feeling with which I listened to the passionate words sung by them with so much expression!

"Who can sing like Cornelia!" I thought.

"She is not at all beautiful, and besides her voice has no special qualities worthy to excite admiration, yet she is always surrounded and courted."

I felt myself so excluded at that moment!

"Why so alone, my Fraulein?" said a voice in my ear, at whose sonorous sound I turned startled.

"Oh," I said, with pitiless frankness to myself, "I really do not belong in a musical company; I am not at all musical."

"No?" said Ihlenhorst, as if he had heard something incredible. "I fancy myself a good physiognomist, and in you I see an ideality which makes it hard for me to suppose that you do not favor the art."

"Is there but one art?" said I.

"No, you are right. But musicians are often one-sided; therefore it is fortunate that all are not musical, for there must be listeners, and surely you are pleased in listening?" I was about to say, no, when I met the earnest gaze of his deep dark eyes and, "Oh, yes, certainly," slipped from my lips. Then I gave him an account of my trials and perplexities in not being able to become a musician. As I finished, waltz melodies sounded, and he eagerly claimed my hand for the dance. Off we flew—as Robert afterwards related to our mother, the best dancers and the handsomest couple in the room. Now I was in my element, and I danced with a pleasure never before experienced in my life. My white dress was quite right for this purpose, and of the latter part of the evening I was the queen. I danced repeatedly with Herr Ihlenhorst; besides myself he only chose Ludmilla and Cornelia. When we had finished the last waltz, which I had reserved for him, he said: "This is my first party in your city, and I would so much like to be superlatives!"

"In what way?"

"You know what one says of dreams that one has the first time one sleeps in a strange house?"

"That they become true." "Yes. And I hope this company may be so significant for me; that the things of which I dream while awake may come true." Voice, expression and glance were not to be misunderstood; and in my confusion I could think of nothing cleverer to say than: "Dreams are but floating mists."

Ihlenhorst went home with my brother and myself. The next day he began his visits which became more and more frequent. He seemed pleased with our comfortable home, life, and the rare culture of my parents. Sometimes we had music, oftener we conversed. On all such occasions Ihlenhorst's development seemed truly harmonious: his passion for music was not made too much apparent, and all the less as another passion took pos-

session of him. I knew that Ihlenhorst loved me, this handsome, rich, brilliant man, and when he confessed this love to me, and asked if I would become his wife, I consented with the fondest assurances. Short as our acquaintance had been, and quickly as all this had come to pass, my family and friends were not surprised. "I have but one regret, Johanna," said my father. "And that is?" I asked. "Music," he answered, and I understood well what he meant, for during these last weeks I had so ardently wished that I was musical.

"Oh, father," I replied, "he loves me so much! Is it not a proof of his affection that knowing how unmusical I am, he still loves me."

"I am silent before this logic," said my father.

When, during Ihlenhorst's visits, he would seat himself before the piano, I would sometimes turn the leaves for him, thankful I had knowledge for that, or, busied with a piece of embroidery, listen to him.

It once happened—we were alone together—that after playing for some time he began Beethoven's C-moll-symphony. I determined to pay full attention, for as far as was possible I wished to cultivate my ear. I knew that in a symphony after the first sentence came the *andante* or *adagio*, then a *scherzo* and so on,—I would closely follow the movements.

But a symphony is very long: I found myself less and less able to control my thoughts. I was planning some especial feature of our future when the music suddenly ceased. I looked up from my work, and said smilingly, "Go on!" "Go on?" cried Ihlenhorst, "why it is finished," and in the utmost surprise he looked at me. A dark flush colored my face, for there was something in his tone and glance that hurt me. I went up to him and put my hand on his shoulder: "What will you do, dear, with such an unmusical wife?" I said.

"My love!" he answered, as if struggling with himself, "between us there will always be harmony enough to solve all other differences."

Although I agreed with him, I felt my deficiency more painfully than ever. I was always glad when Cornelia came to spend an evening with us, not only on Robert's account, to whom she had become very dear, but because Ihlenhorst was charmed by her sweet voice.

Sometimes, at fleeting moments, I seemed to myself a mere appendix. My lover's very being was penetrated with music; he lived and moved in it; in other words he was an artist. And I did not understand this language, although Ihlenhorst was as cordial and loving as ever. I was not content with my role of the ivy, clinging to the oak.

Our engagement was celebrated by many parties given in our honor, and my sentiments were often changed to bitterness when I found myself in one corner of the drawing-room,

and my fiancé surrounded by an admiring circle at the piano. Sometimes he sought me with his eye, at others came to speak to me; but when he was most inspired, when the highest excitement cast its glow upon his fine face, then—yes, I must acknowledge it—then he had quite forgotten me! I suffered as if a sword were thrust in my heart: I was fearfully jealous of Frau Musika.

One evening I found myself by a clever old lady, the Regierungsrathin Dunkirchen.

"You are rather weary, dear child," she said, and made room for me at her side.

"No, indeed," I replied, for I did not wish to be pitied.

"I only find it rather warm."

"Let us go yonder," she said, "so we will not disturb the musicians by our talk." And we placed ourselves in a cosy nook where we could converse at ease.

"Ah, doctor," she exclaimed, turning to a gentleman approaching us, "good evening! There is a chair here, pray join us."

"If you will kindly allow," he said, rather shyly taking the vacant seat at my side. This gentleman was called the "still doctor," and quite wrongly I thought, as I glanced at his flashing eye and listened to his eloquence in the animated conversation that followed. He and Frau Dunkirchen contended very earnestly over some difference of opinion in social ethics, while I only asked questions or made single observations, since my own opinions in the matter had yet to be formed. Soon there was quite a circle around us, and I noticed how little attention was given to the music. I was not the only barbarian.

When the music ceased Ihlenhorst was one of the first to come to our retreat. I pretended not to see him, to be very actively engaged in the debate with Dr. Rudenz; but I became confused in what I was saying: the man of my heart stood near—I was obliged to look up at him! I arose, took his arm and we went away.

"Dear Johanna," he said, "I am so glad you have not been weary."

"Oh, certainly not," I answered.

"All at once I missed you, and I became uneasy in my play. Afterward, when I wished to find you, I could not get free." "Of course you could not be spared," I said. "I only wonder how all these people managed to exist before you came!"

"Cornelia is a most genial musician," he returned. This was a strange answer to my remark. Was she the one who had made it impossible for him to get away?"

"She is really like the Lorelei," he added.

"Oh, she is not beautiful enough for that," I said.

"Ah, yes; when she is singing she is really beautiful."

Surely the open mouth in singing is not beautiful!"

"Well, in a certain sense you are right; and when I look at her now I find that she is no beauty. But there is a spiritual beauty, a beauty of the soul, which is revealed in her

when music flows from her lips."

I was silent.

"Ask Robert whether he finds Cornelia beautiful," he continued.

"Ah, Robert,—that is different."

"Yes, certainly, for I believe Robert loves her, and what we love is always beautiful to us."

I smiled, and hushed the voice of my jealousy. How mysterious is the power of love! I loved this man, and he loved me, and yet I could take no part in that which belonged to his inmost life, and he overlooked this want on my part; it did not seem to trouble him as it did me. Was this the right way? Could it remain so?

If my fiancé had been a zealous astronomer a botanist, an historian, my deficiency would not have troubled me so much. But music is an autocrat; it cannot be shut in the studio; it follows in society, in public life, in the social circle, and will everywhere have the first place. I went through a long and close course of reasoning. Whether Ihlenhorst suspected this or not I did not know.

One evening when he was with us the conversation was in regard to the keeping of promises. Robert maintained that a promise once given should be kept at any cost. Ihlenhorst was equally firm in stipulating that much depended on circumstances.

"In regard to an engagement of marriage," said my innocent mamma, "would it not be better to break it before the ceremony, if cause of difference is found, than occasion untold future misery?"

"Perhaps," said Ihlenhorst, "only I cannot conceive how a man of honor can say to a lady; 'I cannot keep my word.'"

"And yet he ought to say it, unless he wishes to make the woman he weds miserable," said my father.

"Ah, no," returned Ihlenhorst, she need not be unhappy if he is strong enough to be just to her, although she does not fulfill his every expectation."

"I thank you!" I cried, springing up excitedly. "You have made it easier for me. I will be the one to break our engagement."

"For God's sake Johanna, did I speak of us?"

"Yes!" and—"Stop!"

"The scales fall from my eyes. You do not love me any more. We both have become cooler and cooler, and because it has been mutual we have not remarked it."

I ceased. I gasped for breath.

"Dearest Johanna, do not be rash," he said.

"Rash? I have weighed it in my mind a hundred times. I stumbled in the darkness; now I see. Oh, how horrible to be taken as a wife simply because it was promised! I think I would say no, even at the very altar, if I had such a suspicion in my soul. I wish to be loved! loved! do you hear?—and not merely married."

"Perhaps we can come to some under

standing at a more quiet hour," said Ithenhorst, who was deadly pale.

"Not necessary. I am quiet. You are free, and I am free!"

"Is it all over?"

"That is the word! All is past. If began when you played the C-moll symphony, now it is ended. There is nothing more!"

My family were horrified. But I had finished; my strength was exhausted; for the first time in my life I fainted. For a time I was ill. When I recovered life seemed empty and bare, and I did not rejoice in my freedom. I wrote a long letter to Ithenhorst, for I wished to soften our parting. I explained to him the mental process by which I had arrived at my conclusion. From his answer I learned that his experiences had kept equal pace with mine.

Ithenhorst left our town. Robert married Cornelia, and he maintains that a musical wife is a great source of happiness.

And I?

I have married the "still Doctor." We have no music; but Rudenz and I discuss all the many topics of interest that give charm and beauty to the life of a cultured family, and which are so often neglected when artistic zeal claims much time.

[Written for the MUSICAL REVIEW.]
GONE BEFORE.

In Memory of Charlie, son of Charles and Josephine Leibenberg, died January 15th 1877. Aged 5 years.

BY O. B. LISHER.

O, our darling thou hast left us sad and weeping,
We shall see thy loving form here nevermore;
In thy grave beside the mountain thou art sleeping,
Mid' the sounds of breakers dashing on the shore:
Thou art sleeping by the dark and stormy ocean,
Where the white-winged ships are sailing o'er the deep;
Where the fierce waves roll with never ceasing motion,
And the wild sea birds, their nightly vigils keep.
Thou art gone, our love, to hear the angels singing,
Thou art gone where saints find everlasting rest;
Where sweet songs of love and praise are ever ringing,
Adding pleasure, to the pleasures of the blest.
We are coming brothers, sisters, father, mother,
When our sorrows here on earth shall all be o'er;
We shall meet again, our dear departed brother,
We will meet again where parting is no more.

We can see thee mid the darkness, in our dreaming,
We can see thee in bright visions of the day;
Like a beacon star above us ever gleaming,
Shedding light upon the darkness of our way.
We can hear thy gentle footsteps while ascending,
By the stairway, as thou sought thy rest at night;
We can see thy form in lines of beauty blending—
With our visions in the morning's early light.
We can hear thy voice in gentle accents speaking,
And we feel thy loving presence ever near:
Like an angel come to comfort, thou art seeking
In thy loving way, to dry the falling tear.
In thy home above, our darling, we will meet thee,
We will meet thee where the shining angels dwell:
Brothers, sisters, father, mother, all will greet thee—
Till we meet thee there, our darling, fare thee well.

The sale of season tickets for the May Festival, will open at our store April 15th. We will take pleasure in selecting the best seats for our customers. Orders for tickets should be accompanied by the money. Price of the tickets for the three days, \$5.

CLIPS AND CHIPS.

A head wind—A sneeze.

A vein pursuit—Mining.

A trying affair—Buying a new hat.

Paper cuffs—Newspaper attacks.

A fine place—The police court room.

The best thing to run over—A pair of shoes.

To keep fish from smelling—Cut their noses off.

The stone to do a good turn—the grind stone.

If all the flesh is grass, is hay beef a la mode?

Dogs beat dentists. They insert natural teeth.

Query—Does a dumb man always keep his word.

A welcome robber—The man who takes your part.

What in manner is sure to please? Ease.

What dose rumor often do when it flies? Lies.

What did Cleopatra to her bosom clasp? Asp.

What loses its flavor when we borrow it? Wit.

What traits are difficult to exterminate? Innate.

Flowers of speech spring from tu-lips.

Of what has Heaven given us an equal share? Air.

How to overcome sorrow—Strike one of your own sighs.—[Judry.

If you are out in a driving storm don't attempt to hold the reins.

Street musicians, though not a party, have their special organs.

To get at the root of a thing—dig. If you are a dentist pull.

To be let—young swell's faces—they are generally vacant.

The lady who took everybody's eyes must have a lot of them.

Why is the sword like beer—Because it's of no use till it's drawn.

Why is a lady's bonnet like a cupola? Because it covers the belle.

What makes a carrot so envious? Because it can't be beet.

Why is a crow the worst of thieves? He's a rogue in grain.

Why can't boys whistle in a rye field? They can't raise an oat there.

Why is the crow a brave bird? Because he never shows the white feather.

When is a ship like a scarf-pin? When it is on the bosom of a heavy swell.

The individual who watched an opportunity is said to have strained his eyes.

What is it that wealth seldom extinguishes? Wishes.

A joint affair with but a single party to it—Rheumatism.

When is a cat like a tea-pot? When you're teasin' (tea's in) it.

Whose children are we apt to think the sweetest flowers? Ours.

What effect do flouring mills have upon a town? Make it flour-ish.

Tried and found wanting—Thieves. Always found wanting to get clear.

If you are asked to take an egg, and won't, is that an egg-ative reply?

A country newspaper, speaking of the

blind fiddler, says, "although he can't see, he can saw."

Out on the prairies recently the rain acted so queerly that the rivers had to rise to explain.

Supposing a man to be in a serious frame of mind, is it necessary he should be a picture of despair?

Why is the cabbage the most prosperous of vegetables? It always gets a head in the world.

Does it prove that liquor is conducive to good health because most jolly drunkards have good happy tights?

Dobbs says he is one of the most obedient boys in the world. He tells him to do as he pleases, and he does it without murmuring.

What is it that goes up the hill, and down the hill, and runs along the level plain, and yet never moves? The road.

Folly to think you can make pork out of pig iron, or that you can become a shoe-maker by drinking sherry cobbles.

A merry but poor man, being laughed at for wearing a very short cloak, replied: "It will be long enough before I get another."

A Saugus girl blandly remarked that she would rather be a dozen widows than one old maid. One way to put it.

"I say Pat, are you asleep?" "Divil the sleep." "Then be after lendin' me a quarter." "I'm asleep, he jabers."

A thief was lately caught breaking into a song. He had already got through the first bars, when a policeman came up and hit him with a stave.

"Are you the mate of the ship?" asked an emigrant of the cook, who was an Irishman. "No, sir," was the reply, "I am the man who cooks the mate."

A gentleman of Herts has a favorite pig, which he called Maude. His explanation is that he did so because she was continually "coming into the garden."

"Well, my boy, do you know what 'syntax' means?" said a schoolmaster to a child of a teetotaler. "Yes, sir; the duty upon spirits."

"Madam, a great many persons were disturbed at the concert last night by the crying of your baby." "Well, I do wonder that such people will go to concerts!"

Smiggles says he has seen a rope walk, a note run, a watch spring, a house fly, and a Saratoga hop, and next summer he shall go over the Rocky Mountains to see the big trees leave and the-Pacific slope.

A gentleman one day was making way with a large pudding close by, when he was told by a servant that it was a desert. "It matters not to me, I would eat it if it were a wilderness."

"How do you know that the plaintiff was intoxicated on the evening referred to?" "Because I saw him a few minutes after the muss trying to pull off his trowsers with a boot-jack!"

"My son," said an old lady, "how must Jonah have felt when the whale swallowed him?" "A little down in the mouth, I suppose," was young hopeful's reply.

"Pompey," said a gentleman to his servant, "I did not know until to-day that you were whipped last week." "Didn't you massa?" replied Pompey. "I—I knowed it jist de time it occurred."

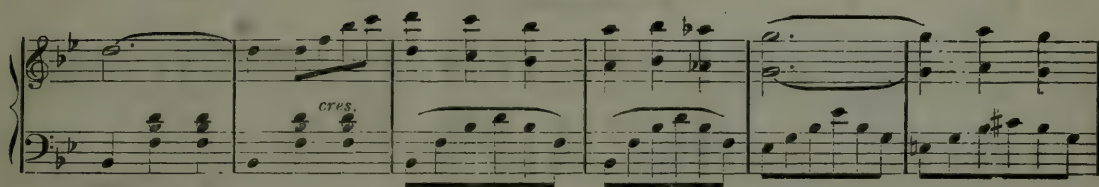
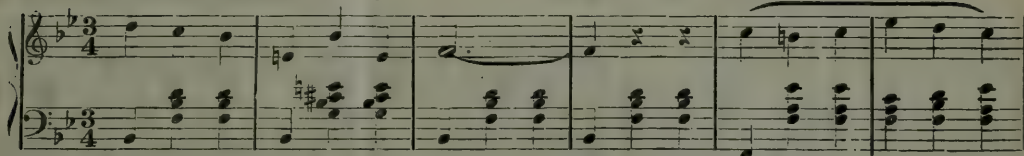
"Mamma," said a little one one day, "have angel's wings?" "O, certainly!" says mamma, full of ideas derived from pictures; "they have wings." "Then what did they want a ladder for to get down at Jacob?"

NOBODY'S DARLING.

SONG AND CHORUS.

WILL. S. HAYS.

Andante.



1. Out in this cold world a -
 2. No one to kiss me good -
 3. Oft - en at night, when I

1. - lone, Walk - ing a - bout in the street,
 2. - night, No one to put me to bed,
 3. kneel, Lift - ing my sor - row - ful eyes,

1. Ask - ing a pen - ny for bread,..... Beg - ging for something to
 2. Up in an at - tic a - lone..... Weep - ing for those who are
 3. Ask - ing my moth - er to smile..... Down on her child from the

1. eat,..... Pa - rent - less, friendless and poor,.....
 2. dead,..... Mer - ci - less winds chill form,.....
 3. skies,..... Then I for - get all my grief,.....

1. Noth - ing but sor - row I see,..... I am no - bo - dy's
 2. Set - ting on pov - er - ty's knee,..... I am no - bo - dy's
 3. Moth - er and heav - en I see,..... There I'm some - bo - dy's

1. dar - ling..... No - bo - dy cares for me.....
 2. dar - ling..... No - bo - dy cares for me.....
 3. dar - ling..... Some - bo - dy cares for me.....

Ped. *

CHORUS.

SOPRANO
No - bo - dy's dar - ling on earth, Heav-en will mer-ci ful be.....

ALTO
No - bo - dy's dar - ling on earth, Heav-en will mer-ci - ful be.....

TENOR
No - bo - dy's dar - ling on earth, Heav-en will mer-ci - ful be.....

BASS
No - bo - dy's dar - ling on earth, Heav-en will mer-ci - ful be.....

Ped. * *Ped.*

f piu rit.
There I am somebody's darling, Somebody cares for me.....

piu rit.
There I am somebody's darling, Somebody cares for me.....

piu rit.
There I am somebody's darling, Somebody cares for me.....

f piu rit. *Ped.* *

cres. *Ped.* *

NANCY LEE.

Words by FRED. E. WEATHERLY, M.A.

Music by STEPHEN ADAMS.

With Spirit.

The piano introduction is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *f* (forte) and *ff* (fortissimo).

The vocal melody line is in 6/8 time, starting with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The melody is written in a single staff.

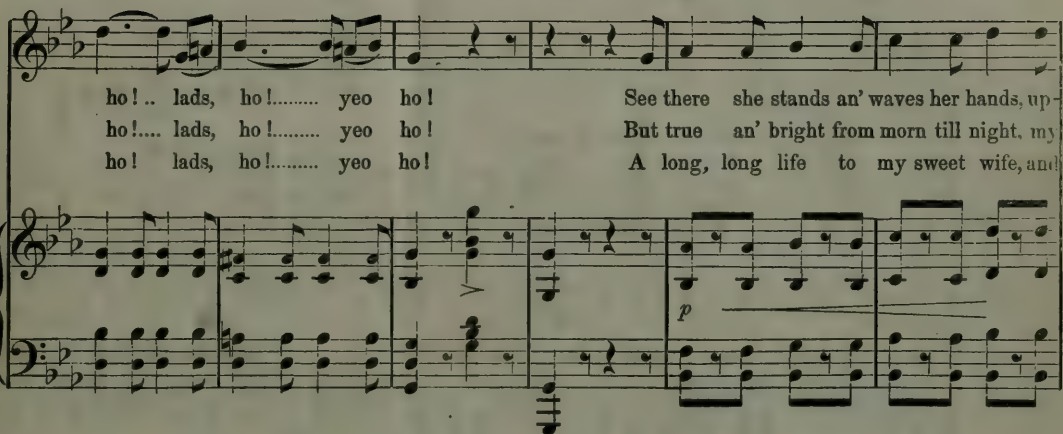
- | | | | | |
|--|-----|----------|-----------|-----|
| 1. Of all..... the wives as e'er you know,..... | Yeo | ho!..... | lads, ho! | Yeo |
| 2. The har - bor's past, the breez-es blow,..... | Yeo | ho!..... | lads, ho! | Yeo |
| 3. The bo' - s'n pipes the watch be - low,..... | Yeo | ho!..... | lads, ho! | Yeo |

The piano accompaniment for the first system is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *p* (piano).

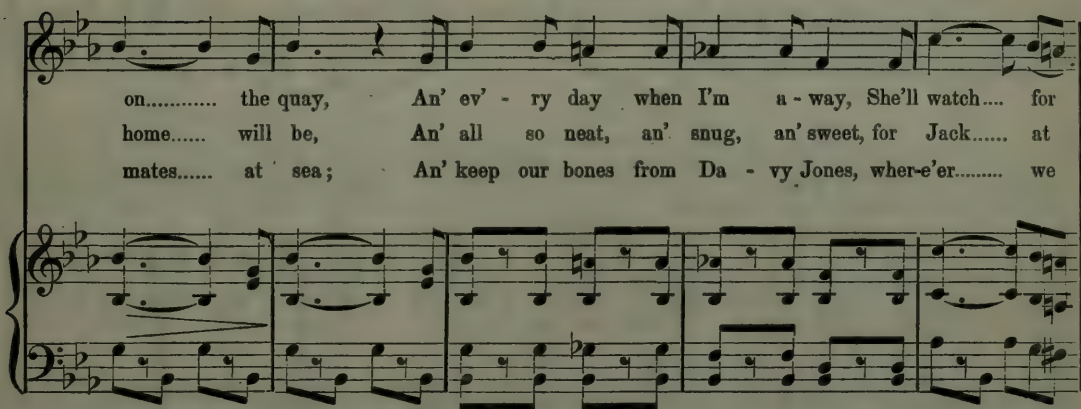
The vocal melody line is in 6/8 time, starting with a half note G4, followed by a dotted half note A4, and then a series of eighth and sixteenth notes. The melody is written in a single staff.

- | | | | | |
|------------------|--------------|-------------------|--------------|-----|
| ho!..... yeo ho! | There's none | like Nancy Lee | I trow,..... | Yeo |
| ho!..... yeo ho! | 'Tis long | ere we come back | I know,..... | Yeo |
| ho!..... yeo ho! | Then here's | a health a - fore | we go,..... | Yeo |

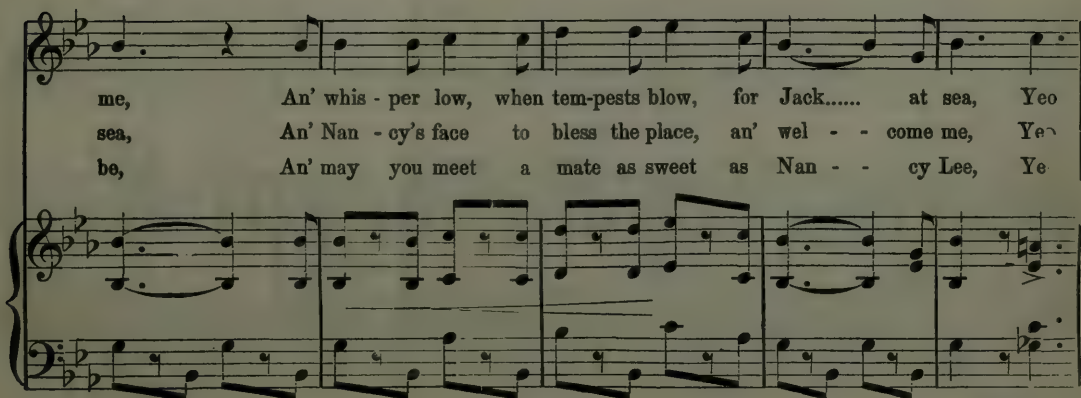
The piano accompaniment for the second system is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *f* (forte).



ho!... lads, ho!..... yeo ho! See there she stands an' waves her hands, up-
 ho!... lads, ho!..... yeo ho! But true an' bright from morn till night, my
 ho! lads, ho!..... yeo ho! A long, long life to my sweet wife, and



on..... the quay, An' ev' - ry day when I'm a - way, She'll watch.... for
 home..... will be, An' all so neat, an' snug, an' sweet, for Jack..... at
 mates..... at sea; An' keep our bones from Da - vy Jones, wher-e'er..... we



me, An' whis - per low, when tem-pests blow, for Jack..... at sea, Yeo
 sea, An' Nan - cy's face to bless the place, an' wel - - come me, Yeo
 be, An' may you meet a mate as sweet as Nan - - cy Lee, Ye

*rall.**a tempo.*

ho!... lads, ho! ... yeo ho!

The sai - lor's wife, the sailor's star shall be, Yeo

*rall**p*

ho!..... we go a - cross the sea,..... The sai - lor's wife, the sailor's star.... shall

f

1 & 2.

be, The sailor's wife, his star shall be.....

*voce.**f**ff*

3

star shall be.....

*ff**colla voce.**ff*

CONSOLATION IN SORROW.

ADAGIO.

R. SCHUMANN, Op. 68.

LENTO ASSAI.

Sehr langsam.

2d time pp

1st.

2d.

sf

p

fp

fp

a tempo.

poco piu lento.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings.

The first system shows a melodic line in the treble staff and a supporting bass line. It includes a triplet of eighth notes in the bass staff and a dynamic marking of *fp* (fortissimo piano) in the treble staff.

The second system continues the melodic development, featuring a triplet of eighth notes in the treble staff and a dynamic marking of *sf* (sforzando) in the bass staff.

The third system shows a melodic line in the treble staff and a supporting bass line. It includes a triplet of eighth notes in the treble staff and a dynamic marking of *fp* (fortissimo piano) in the bass staff.

The fourth system is marked *a tempo.* and features a melodic line in the treble staff and a supporting bass line. It includes a triplet of eighth notes in the treble staff and a dynamic marking of *fp* (fortissimo piano) in the bass staff.

The fifth system shows a melodic line in the treble staff and a supporting bass line. It includes a triplet of eighth notes in the treble staff and a dynamic marking of *fp* (fortissimo piano) in the bass staff.

MAGIC BELLS.

REVERIE.

C. KINKEL.

MODERATO.

MODERATO.

8va

CANTABILE.

ANDANTE.

First system of musical notation. The treble clef staff features a melodic line with eighth notes, marked *8va* and a wavy line. The bass clef staff provides harmonic support with chords. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble clef staff continues the melodic line, marked *8va* and a wavy line. The bass clef staff includes dynamic markings: *cres.*, *f*, and *p*. The key signature remains two flats.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes, marked *8va* and a wavy line. The bass clef staff provides harmonic support with chords. The key signature remains two flats.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes, marked *8va* and a wavy line. The bass clef staff provides harmonic support with chords. The key signature remains two flats.

This musical score is for a piece titled "Magic Bells" (9,928-4). It is written for a grand piano (4/4 time signature) and consists of five systems of music. The key signature is B-flat major (two flats). The score begins with a mezzo-forte (*mf*) dynamic. The first system contains five measures, with the first measure marked *mf*. The second system also contains five measures. The third system contains five measures. The fourth system contains five measures, with the first measure marked *p* (piano). The fifth system contains five measures, with the first measure marked *mf*. The score features various musical notations, including eighth notes, sixteenth notes, and chords. There are also dynamic markings such as *mf* and *p*. The piece concludes with a final measure in the fifth system.

8va

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff features a melodic line with eighth and sixteenth notes, marked with 'x' above certain notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dashed line above the treble staff is labeled '8va'.

8va

The second system continues the musical piece. It includes dynamic markings: 'cres.' (crescendo) in the second measure, 'f' (forte) in the third measure, and 'p' (piano) in the fourth measure. The notation includes chords and melodic lines in both staves. A dashed line above the treble staff is labeled '8va'.

8va

8va

8va

8va

The third system of musical notation shows a continuation of the piece. The treble staff has melodic lines with eighth notes, and the bass staff has a steady accompaniment. Four '8va' markings are placed above the treble staff. The system concludes with a double bar line.

8va

8va

8va

The fourth system of musical notation continues the piece. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The system ends with a double bar line. A marking 'pp una corda.' is present in the final measure.

8va

morendo,

pp

The fifth system of musical notation is the final system on the page. It begins with a 'morendo,' (diminuendo) marking and a 'pp' (pianissimo) dynamic. The notation includes chords and melodic lines in both staves, ending with a double bar line.

THE GEM MUSICAL LIBRARY.

IN TWO LISTS. LIST 2. INSTRUMENTAL.

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This pretty title may apply to many of the nimble fingers that will bring out the hidden beauties of these lively "dance" pieces, which are all compositions of Julius Becht.

Bella's Delight Waltz.....	Julius Becht.
Belle of the Season Waltz.....	"
Blue Bird Schottische.....	"
Bobolink Schottische.....	"
Canary Schottische.....	"
Chaffinch Mazurka.....	"
China Rose Schottische.....	"
Damask Rose Schottische.....	"
Forget-Me-Not Waltz.....	"
Forgetful's Offering Schottische.....	"
Goldfinch Mazurka.....	"
Honeysuckle Waltz.....	"
Japan Rose Polka.....	"
Love's Chidings Polka.....	"
May Rose Galop.....	"
Morning Glory Mazurka.....	"
Nightingale Schottische.....	"
Red Bird Waltz.....	"
Robin Redbreast Polka.....	"
Rosebud Quickstep.....	"
Rosebud Schottische.....	"
Rose Queen Polka.....	"
Sensation Waltz.....	"
Sky-Lark Waltz.....	"
Wedding Bells Polka.....	"
White Rose Polka.....	"

GOLDEN CHIMES.

Mr. C. KINKEL is the composer of the Eighteen fine pieces, all of medium difficulty, and all so melodious that one commencing the book will dislike to leave it while there is yet one piece to play.

Errand of Love.....	C. Kinkel.
Cinnamon Rose Polka.....	"
Concealed Hearts Polka.....	"
Fantasia, Oberon.....	"
Father's at Sea.....	"
Floating Breezes.....	"
First Smile Mazurka.....	"
Golden Chimes Mazurka.....	"
Golden Chimes Polka.....	"
Heavenly Thoughts.....	"
Infinite Joy, Meditation.....	"
Let's Favorite Waltz.....	"
Perle de l'Amerique Valse.....	"
Sweet Memories, Waltz.....	"
Last Rose of Summer, Var.....	"
Strawberries and Cream, Mazurka.....	"
Twilight Serenade.....	"
Whispering Angels.....	"

MAGIC CIRCLE.

Here is a musical feast for young players, the music being quite easy. The pieces are by S. Wimmer and J. Harnistoun, who provide nominally 24 pieces, but really, reckoning the airs in the Cotillions, about 45 pieces.

Beaming Eyes Waltz.....	J. Harnistoun.
Blooming Floweret Mazurka.....	"
Blue Eyes Galop.....	"
Curly Hair Waltz.....	"
Fairy's Delight Polka.....	"
Darling Waltz.....	"
Dollie's Eyes Waltz.....	"
Downie Cheek's Polka.....	"
Infocence March.....	"
Ivy Vine Waltz.....	"
Little Romp Quickstep.....	"
Love's Eyes Waltz.....	"
Madie's Set Cotillions.....	Sep. Wimmer.
Pet Schottische.....	J. Harnistoun.
Phoebe's Choice Schottische.....	"
Picnic Set Cotillions.....	Sep. Wimmer.
Ripple Schottische.....	J. Harnistoun.
Rose Bower Schottische.....	"
Rosy Lip's Waltz.....	"
Sunbeam Waltz.....	"
Top-Top Set Cotillions.....	Sep. Wimmer.
Topsey Set Cotillions.....	"
Wayside Rose Schottische.....	J. Harnistoun.
Yankee Set Cotillions.....	Sep. Wimmer.

PEARL DROPS.

Twenty-five easy pieces by Grannes, Becht, Kinkel, Coote, Mack, Dressler, Rive, Prevot, Cumming and Wyman, a variety of authors producing equally varied music, having, however, the common quality of beauty.

Belle Fena Mazurka.....	Moss Rose Polka.
Bullfinch Waltz.....	Perpetual Rose Polka.
Florida's Gift.....	Rosebud Mazurka.
Christmas Gifts Waltz.....	Rye Quickstep.
Full of Fun March.....	Santa Anna's Retreat.
Damask Rose Waltz.....	School Girls' Waltz.
Gen. Grant's Galop.....	Sensation Schottische.
Leona Waltz.....	Silver Moonbeam Schottische.
Lily of the Valley Polka.....	Silvery Spring Polka.
Little Rovers' Waltz.....	Wendone Home Schottische.
Masked Hatter's Schottische.....	Willie's Delight Polka.
Meen-fun Waltz.....	Wedding Bells Waltz.
Monthly Rose Polka.....	"

MUSICAL BLOSSOMS.

The flowers of music are of varied texture, and make a very attractive collection. There is a different composer for almost every piece. Contents are:

Annie Waltz.....	Jolly Girls Galop.
Bonnie Waltz.....	Joy of Life Schottische.
Beauties of Spring.....	Just the Thing Schottische.
Crickle on the Hearth. Maz.	Marine Polka.
Cuckoo Galop.....	Grand Masonic March.
Darling Schottische.....	Gooding Bird March.
Dream of Home Waltz.....	Nimble Feet Polka.
Go, go March.....	Review March.
Governor's March.....	Saturn Polka Mazurka.
Happy Opening March.....	Silver Sprites Schottische.
Happy Hours Polka.....	Silver Tongue Redowa.
Village Beauty Mazurka.....	"

THE MUSICAL GIFT.

Persons who receive this very acceptable musical present, will find abundance of entertainment on its 80 large pages. The piano pieces are:

Adella Polka.....	Marsh-hall.	Just Received Polka.	Meyer.
Amateur Schot'che.....	Mack.	Little Nell Schot'che.	Kerr.
Blue Bearded Polka Mazurka.....	"	Pauline Lucrea Polka.....	"
Bravo Schot'che.....	Esteban.	Storndt.	"
Cigarette Waltz.....	Donnelly.	Pearl Quadrille.....	Pratt.
Conwaga Polka.....	Taylor.	Petit Faust Gal'p'a Becket.	"
Elegant Quickstep.....	Lafour.	Promiser Pensee.....	Alonzo.
Empire of 'd' M. Mack.....	"	Prudente Polka A Becket.	"
Fi-house Polka.....	Goetschel.	Quivering Leaves Mazurka.....	Gundrum.
Forest Fairy Waltz.....	Grobe.	Regina's Dream.....	Taylor.
Good Luck Galop.....	Grobe.	Reverie.....	Wyman.
Idle Hour Maz'k.....	Hoffman.	Spring Evening Maz.Meyer.	"
Jack Frost Galop.....	Hoffman.	"	"

MUSICAL GATHERING.

In this select "gathering" are but thirteen pieces. they are all of medium difficulty and of some length, and fill the same space as twice the number of briefer compositions.

A Ray of Sunshine (5 pages).....	Carl le Duc.
Blushing Morn.....	Meyer.
Charity, Variations (5 pages).....	"
Happy Recollections (6 pages).....	Reimer.
Mocking Bird, (Variations, 9 pages).....	Wyman.
Oxen Waltz. (Mozart, 5 pages).....	Mack.
Moonlight on the Water.....	Reverie. (10 pages).....
No One to Love, Var. (7 pages).....	Grobe.
Rock beside the Sea. (8 pages).....	"
Sounds from Ringing Rocks. (6 pages).....	Walter.
Sweetheart's Dream.....	Reverie. (8 pages).....
Twinkling Star Serenade (6 pages).....	Wink.
Vestal March. (5 pages).....	Brauser.

BRILLIANT GEMS.

Here is a splendid circle of brilliants; in fact, quite a coronet, by the best of makers:

Angel of Night. Transcription.....	Facher.
Child of Heaven, Valse.....	Allard.
Chimes of Angels. Reverie.....	Kunkel.
The Coming Step. Marche.....	Muller.

Fragrant Violets. Polka.....	Frey.
Heavenward. Valse Anglaise.....	Vilbre.
Home, Sweet Home. Variations.....	Kinkel.
Loves of the Angels. Reverie.....	Facher.
Messenger of Love. Morceau Elegante.....	Kinkel.
My Soul to God.....	Frey.
Pleasures of Winter.....	Facher.
Pluie de Diamants.....	Roode.
Progress March.....	Martens.
Reve Anglique.....	Allard.
Sea Breeze Mazurka.....	Frey.
Sparkling Beauty.....	Merz.
Whistling Winds.....	Redman.
Willowdale March.....	Donaldson.

Pleasant Memories.

One pleasant Memory is a most agreeable thing. What shall we say then to TWENTY-SIX, of such character as may be indicated by the following titles?

Cinnamon Rose Schottische.....	Kinkel.
Concealed Hearts.....	"
Drug and Life March.....	Harding.
Good Humor Waltz.....	Muller.
Heavenly Echoes. Meditation.....	Dressler.
Hark! what mean.....	Vilbre.
Heavenward.....	Kinkel.
Honey-moon Schottische.....	Thomas.
If You Love Me.....	"
Little Brown Church.....	"
Let the Dead and Beautiful.....	Martin.
Loving Thoughts Schottische.....	Kinkel.
Maiden's Blush March.....	"
Maiden's Blush Schottische.....	"
Patriot Mother's Prayer.....	Webster.
Perpetual Rose Mazurka.....	Mack.
Pink Moss Rose Mazurka.....	"
Pleasant thoughts Mazurka.....	Kinkel.
President Grant's March.....	Young.
Pretty as a Pink.....	Mack.
She sleeps in the Valley.....	Palmer.
Solfaterra Polka.....	Wyman.
Solfaterra Waltz.....	"
Sweet Mother.....	Millard.
Three O'Clock Galop.....	Dressler.
Sabbath Bells.....	Kinkel.

THE YOUNG PIANIST.

Twenty-six taking pieces by Kinkel, Grannis, Dressler, Payne, Liebenwohl, Rudolphson, Jaeger, Metcalf and Siedle.

I love the Military.....	Lilies of the Valley. Galop.
Belle Georgine Quickstep.....	Marche. Grand Duchesse.
Belle Helene Polka.....	Mary, come back to me.
Christmas Gifts Waltz.....	Perpetual Rose Schot'che.
Chicago Quickstep.....	Pretty as a Pink. Barcarole.
Damask Rose March.....	Riverside Quadrille.
Driving in the Park.....	Rustic Beauty March.
Flour de the Galop.....	Snow Rose Schottische.
Forest Glade March.....	Shamus O'Brian Waltz.
Golden Bubble Schottische.....	Sunrise Schottische.
Gracful Mazurka.....	Sword of my Father.
Indiana Polka.....	Sunlight Mazurka.
Il Bacio Waltz.....	Widow McGee Waltz.

Musical Recreations.

These graceful and moderately easy pieces. (Twenty-one of them) by Frey, Mack, Vilbre, Grannis, Fingure, Facher, Brown, Veingarten, Harnistoun, Kleber, Kinkel, Wyman, Prevot, Baundach and Schilling; who provide a varied and abundant feast of sweet sounds.

Belle Marie Mazurka.....	Prince Eric Galop.
Cecile Polka.....	Ristori Waltz.
Nilson's Favorite Sch'che.....	Rosalba Waltz.
Greidan Bend March.....	Rustic Beauty Polka.
Heavenward.....	Sepia Marie.
Loves of the Angels.....	Solfaterra March.
La Parisienne.....	Sweet Music.
Loving Thoughts.....	Sweet Sixteen Polka.
Maiden's Blush Waltz.....	Vision of Paradise Mz.
Pleasant Memory Waltz.....	White Moss Rose March.
Pretty as a Pink Redowa.....	"

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Each book of the GEM Library contains 80 pages, full sheet music size, and each Vocal Book (List I) is filled with the choicest and most popular Songs by favorite authors. Price of each Book: in Boards \$1.50, in Cloth \$2.00.

FIRESIDE ECHOES.

Happy the house whose fireside echoes with such melodies as these! The works of sixteen composers are included in the programme of this home concert. The Song titles are:
A Sweet Face at the Window, S'g & Ch. H. P. Danks.
At Home thou art Remembered still, Ballard, Cumming.
Break! Break! O Sea! Song and Chorus, J. Baldwin.
Sweet Flowers for My Mother, Song and Chorus, H. M. Higgins.
Daisy O'Lyinn, Song and Chorus, W. M. Chesney.
Driven from Home, Song and Chorus, W. S. Hays.
God Bless my Boy at Sea, Ballad, T. B. Bishop.
Going Home with Willie, Ballad, H. Millard.
Golden Wedding, Song and Chorus, H. M. Higgins.
Happy Land, Ballad, H. E. Rimball.
I'm in the Fairest Flower, Dance Song, T. B. Bishop.
I'm Sitting 'neath the old Oak Tree, Mother, Song and Chorus, H. M. Higgins.
Is there room among the Angels? S'g & Ch. C. F. Shattuck.
Little Feet so White and Fair, S'g & Ch. W. Persley.
Lost on the Lovely Elgin, Song and Chorus, H. C. Work.
Little Maid, Song and Chorus, J. P. Webster.
Loving Smiles of Home, Song and Chorus, H. Millard.
My Father's Growing Old, Song and Chorus, W. S. Hays.
My Trundle Bed, Song and Chorus, J. C. Baker.
Papa, Come Help Me across the Dark River, Song and Chorus, H. M. Higgins.
Paul Vane, Lorena's Reply, S'g & Ch. J. P. Webster.
There's none left to Love me, S'g & Ch. A. Mortimer.
We Went Leave the Farm, S'g & Ch. G. W. Persley.
Young Widow, Comic Song, T. B. Bishop.

THE SONG BASKET.

A well filled Basket surely, with attractive contents:

Carrie Lee, Song and Chorus, Clifford.
Columbia, Land of the Brave, Shaw.
Do as near Right as you can, F. Green.
The Day you will Forget Me, Quigg.
Farewell Song, Song and Chorus, S. Winner.
Folkies that Put on Airs, Song and Chorus, C. Coulston.
Guess Who? Song and Chorus, F. Howard.
Hee-Lah-Dee, Song and Chorus, N. P. Tivolis.
In Valhalla, G. Mack.
I cannot meet thee Alone, N. P. Tivolis.
Kiss me Mother, do not Weep, S'g & Ch. W. T. Meyer.
Little Brown Jug, Song and Chorus, Eastburn.
Make yours if at Home, S'g & Ch. Alice Hawthorne.
My Fair Waltz, Song and Chorus, G. Mack.
The Beggar Boy, Song and Chorus, G. M. Persley.
Our Good Old Friends, S'g & Ch. Alice Hawthorne.
Our Sweetheart at Home, S'g & Ch. S. Winner.
Ta ha struck Me, Song and Chorus, C. Archer.
Pickling Cherries, Song and Chorus, H. Millard.
Standing on the Platform, S'g & Chorus, C. J. Miers.
Sweet Ethel May, Song and Chorus, J. A. Butterfield.
Tired, Song and Chorus, J. M. Bliss.
What is Home without a Mother, Alice Hawthorne.
What are you going to do, Brother? S'g & Ch. Phillips.

GATHERED FLOWERS.

Among the components of this magnificent musical bouquet may be found the songs:
A Cup of Cold Water, Song and Chorus, J. R. Sweeney.
An Urn from Home, S'g and Chorus, F. Stanley.
Beneath the Holly, Sacred Song, E. Mark.
Bonnie Noddy, Song and Chorus, L. Brewster.
Fairest Flower, Song and Chorus, S. Massett.
Glorious Stripes and Stars, Song and Chorus, G. Ware.
Happy Hours, H. Millard.
Kiss me, O' my Darling, Song and Chorus, T. Wood.
Little Hands forever still, Song and Chorus, C. E. Pratt.
Listen to the Mocking Bird, S'g & Ch. Alice Hawthorne.
Meet me at the Lane, Song and Chorus, J. S. Cook.
No one to Love, E. L. Walker.
O cuore anabellissimo, Duet, P. Rondinella.
Oil on the Brain, Song and Chorus, Eastburn.
Rings and Little Bells, Song and Chorus, C. P. H. Jones.
Robin, Pretty Robin, M. Loesche.
Sweet Days of Youth, Song and Chorus, A. H. Rosewig.
Ten Little Indians, Song and Chorus, S. Winner.
The Young Man, Song and Chorus, C. F. Shattuck.
When Daisy left us, Song and Chorus, J. R. Murray.
You Mustn't fool with Cupid, S'g & Chorus, H. Staub.

HEARTH AND HOME.

Songs to sing by the Hearth to make Home a cheerful place are:
All in Roy, Song and Chorus, W. S. Hays.
Baby's Gone, Song and Chorus, W. S. Hays.
Do Right and Fear Not, J. R. Thomas.
Daisy Darling, Song and Chorus, E. O. Eaton.
Daisy Vainly, Song and Chorus, E. R. Cole.
Do you think the Moon Reasons? S'g & Ch. Thomas.

Gloaming fae's eerie, Wimmerstadt.
Hattie Bell, Song and Chorus, J. P. Webster.
Hearth and Home, A. E. A. Muir.
I'll keep the Flower, Song and Chorus, H. Tucker.
Juniata, Song and Chorus, M. Norton.
Left all Alone, Song and Chorus, J. G. Cox.
Little Rosie's Smile, Song and Chorus, J. G. Cox.
Lorena, Song and Chorus, J. P. Webster.
Loving of the Heart, S'g & Ch. T. B. Bishop.
Mabel Clare, Song and Chorus, A. J. Higgins.
Maribel, H. P. Danks.
Merrily runs the Mill Stream, S'g & Ch. H. M. Higgins.
Meet me, Nannie, Song and Chorus, H. Tucker.
My Own Darling, W. S. Hays.
Nobody's Darling, J. B. Donicker.
Only a Baby small, J. B. Donicker.
Shine waits by the River, Song and Chorus, E. K. Cole.
When Erin shall stand, A. Barnard.
Write me a Letter, Song and Chorus, W. S. Hays.

SHINING LIGHTS.

A brilliant name for a number of sacred lyrics, all well arranged, with Piano and Organ accompaniment. They are:
Glorious Lights, Song and Chorus, C. F. Shattuck.
Babe of Bethlehem, Christmas Carol, M. Keller.
Do Right and fear not, J. R. Thomas.
Father, hear me, Song and Chorus, J. R. Thomas.
Great God, Song and Chorus, J. B. H. Wald.
He wipes the Tear from every Eye, H. E. Danks.
Holy Mother, guide, Duet, W. F. Wallace.
If ye Love Me, J. R. Thomas.
I have a Prayer, Song and Chorus, J. B. H. Wald.
Little Brown Church, Song and Chorus, W. S. Pitts.
Teach me how to Pray, Song & Quartet, W. F. Wallace.
No Crown without the Cross, J. R. Thomas.
Safe at Home, Song and Chorus, C. F. Shattuck.
Seek and ye shall Find, J. B. Bishop.
She Sleeps in the Valley, Duet and Chorus, H. R. Palmer.
The Lord will provide, G. Leach.
The Mother's Prayer, J. R. Thomas.
Patriot Mother's Prayer, Quartet, J. P. Webster.
There's a Home, Song and Quartet, J. R. Thomas.
Those Sabbath Bells, Duet, W. Dresler.
Thy Temple, Song and Chorus, S. Winner.
There's nothing true but Heaven, Oliver Shaw.
Fear not, but Trust, G. W. Persley.

THE SONG GIFT.

This most acceptable Gift is really Twenty-five gifts. They are:

A Kiss at the Door, W. T. Meyer.
Alone I sat beside a Stream, W. A. Powell.
Beyond the Golden Door, Song and Chorus, W. T. Porter.
Coolie Chinese, Song and Chorus, S. Winner.
Come while the Morning Breeze, C. F. Shattuck.
Cottage far away, Mrs. P. Galton.
Don't Stay Late, Song and Chorus, J. O. Finnie.
Ellie Rice, Song and Chorus, S. Winner.
I have watched the Gentle Wind, C. F. Shattuck.
Live and Love forever, C. F. Shattuck.
Look with thy Fond Eyes on Me, Alice Hawthorne.
Marry for Love, Song and Chorus, E. Mack.
Neath the Wild Flower, Song and Chorus, E. Linwood.
O'er the Hill in simple beauty, T. A. Beckett.
Passing thy Door, T. M. Brown.
Fullman Boy, C. J. Miers.
Smile again Darling, Song and Chorus, T. H. Peacock.
Take back the Heart, Charibel.
Little Church Around the Corner, Song and Chorus, Alice Hawthorne.
Thoughts of other Days, Song and Chorus, C. P. H. Jones.
What do Birdies Dream of? T. T. Crane.
When those you Love are Smiling, C. T. Miers.
Who will buy the Ring, Mrs. P. Galton.
Allan Fern, Ballad, J. B. H. Wald.
Would I were with Thee, Song and Chorus, Mrs. Norton.

PRICELESS GEMS.

This elegant title indicates that the best of songs have value not to be estimated in money:
Against the Rainbow, Ballad, J. R. Thomas.
Go Fred! Go Fred! with you, S'g & Ch. Adamowicz.
Beside the Sea, Song and Chorus, W. C. Peters.
Fair Ida, Song and Chorus, M. Keller.
Fear not, but trust in Providence, Sacred S'g, J. B. H. Wald.
Go Fred! Go Fred! with you, S'g & Ch. E. G. Bailey.
Great God attend my Humble Call, Aria and Q't. Wand.
I am Dying, Egypt, Dying, Ballad, W. Maynard.
Let me Rest where my Loved ones are Sleeping, Song and Chorus, M. Keller.
Married, and not to Me, Ballad, G. W. Persley.
No for Nannie B for Ben, Ballad, G. W. Persley.
No Crown without the Cross, Sacred Song, J. R. Thomas.
Red Darlings, Red Darlings, S'g & Ch. E. G. Bailey.
Sailor Boy; or, I'm a Merry Sailor Lad, Ballad, Peters.
Smile To-day and Frown To-morrow, Ballad, H. P. Danks.
There's a Star that Shines for thee, Ballad, J. R. Thomas.
The World is full of Beauty when the Heart is full of Love, Ballad, Donizetti.

Those Dark Eyes, Song and Chorus, T. B. Bishop.
Waiting in the twilight, Ballad, J. R. Thomas.
Where art thou Now? Ballad, J. J. Juch.
Whisperings of Love, Ballad, Ch. Kinkel.
Whispering Wave, Ballad, M. Keller.

SWEET SOUNDS.

A whole regiment of sweet melodies are here contained, as witness the titles:

An Angel Came to me, Ballad, C. T. Frey.
Cunning Little Dark-Eyed Beauty, Dance Song, T. B. Bishop.
Don't be So sorry for your Tears, S'g & Ch. J. P. Webster.
Down by the Deep Sad Sea, Song and Chorus, W. S. Hays.
Down in the Valley where the Green Grasses grow, Song and Chorus, F. Moran.
Fading with the Tide, Barcarole, C. Kinkel.
Drift of Fairy Land, Titania's Song, Wm. Keppeler.
Fatherland, (The), English and German, J. Offenbach.
Flower of Maribehed, Song and Quartet, M. Keller.
Kiss beyond the River, Song and Chorus, V. S. Pitts.
Jamie came a Wooing Me, Ballad, A. E. A. Muse.
Kindly Bear this Ring to Mollie, S'g & Ch. H. R. Palmer.
Let the Dead and the Beautiful Rest, Song, J. Martin.
Little Brown Church, Song and Chorus, W. S. Pitts.
Little Blossom, Song and Chorus, J. R. Thomas.
Lone Rock by the Sea, Ballad, G. W. Scott.
Miles beyond the River, Folk Song, H. M. Higgins.
Old (The) Musician and His Harp, Song and Chorus, H. M. Higgins.
Oh! Let me Kiss the Baby, Song and Chorus, W. S. Hays.
Only a Little Flower, Song and Chorus, C. Kinkel.
Robin Adair, Scotch Song, Kingsley.
Speak a kind Word or say nothing at all, S'g Donicker.
Thou art ever in my Dreams, Little Darling, Song and Chorus, C. A. Fuller.
Three Angel Visitants, Song and Chorus, C. M. Cady.
Zula Song, Song and Chorus, J. P. Webster.

GOLDEN LEAVES. Part 1.

These Leaves of Gold are covered with the music of a most successful Song writer. The titles are:

A Heart that Beats only for thee, Song and Chorus, Will S. Hays.
Baby's Gone, Song and Chorus, S'g & Ch. Darling Kate, or the Turnpike Gate, S'g & Ch. Darling Linnie Dorn, Song and Chorus, Down by the Deep Sad Sea, Song and Chorus, Driven from Home, Song and Chorus, Good-bye till I see you again, Song and Chorus, I'll Remember you in my Prayers, Song and Chorus, Last (The) Sweet Smile you gave me, S'g & Ch. Jessie, Song and Chorus, Kitty McCarren, Song and Chorus, Laddy Ray, Song and Chorus, Little Sam, Song and Chorus, Mary's waiting at the Window, Song and Chorus, Mistress Jinks of Madison Square, S'g & Chorus, My Father's growing Old, Song and Chorus, My Southern Sunny Home, Song and Chorus, Nobody's Darling, Song and Chorus, Nora O'Neal, Song and Chorus, Old Uncle Ben, The Colored, Song and Chorus, Prettiest (The) Girl I Know, Song and Chorus, Shamus O'Brien, Song and Chorus, When I went Home with Belle, Song and Chorus, Why don't you Write to Me, Song and Chorus, You've been a Friend to Me, Song and Chorus.

GOLDEN LEAVES. Part 2.

Eighty Leaves are adorned with the notes of the same composer who so acceptably filled the folios of Part 1. The Song titles are:
Angel of My Dream, Song and Chorus, Will S. Hays.
Beautiful Girl of the South, Song and Chorus, Belle Bradley, Song and Chorus, Caroline, Song and Chorus, Gay Young Clerk in the Dry Goods Store, S'g & Ch. Goodbye, my Boy, God Bless you, Song and Ch. Goodbye, Old Home, Song and Chorus, Heaven claims her as an Angel, Song and Chorus, I Kissed her at the Gate, Song & Chorus, I'm sitting at the Window, Love, Song and Chorus, I'm still a Friknik, Song and Chorus, Jessie Dean, Song and Chorus, Kiss me, Goodbye, Darling, Song and Chorus, Let me kiss the Baby, Song and Chorus, Mary, Oh! I come Back to Me, Song and Chorus, My (The) is out of my Heart, Song and Chorus, The Night my Father died, Song and Chorus, No Name, Song and Chorus, No Name, Song and Chorus, She's the Sweetest of them all, Song and Chorus, Song of the Sewing Machine, Song and Chorus, Take me back Home, We Parted by the River Side, Widow McDee, Song and Chorus, Write me a Letter from Home, Song and Chorus, Yours Truly, Song and Chorus.

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CONTENTS.

Ah! this heart with Joy, My Father's House.
Annie Dear, Nancy Lee.
Bonnie Jean, Nearer, Sweet Liss.
Chime again, Nellie Brown.
Among the Daisies, Old Home.
Dream, my Love, Sweet Robin.
Eyes Like Violets, Room for all.
Little Old Cabin, Rosebud.
Leave us not, Unforgiven.
and 60 other Songs of equal beauty.

Household Melodies.

VOL. II.

A glance at the list of authors will show that they are the ones best known to the American public, and the pleasing titles are in themselves a recommendation. There are 224 large pages.

CONTENTS.

Angels meet me, *Hayes*. Over the Stars, *Leighton*.
Beesmark, *Hayes*. Robin, tell Willie, *Hayes*.
Don't be jealous, *Torrey*. See the Angels, *Leighton*.
Is mother there, *Hayes*. Silver at Evening, *Danks*.
Good Bye, *Leighton*. Sweet Angels, *Thomas*.
Let us gather, *Glover*. When Silver Stars, *Danks*.
My Shepherd, *Danks*. Where little Baby, *White*.
Nora Dear, *Glover*. Will you meet me, *Stewart*.
Oh, these Men! *Thomas*. You'll forget me, *Danks*.
and about 50 others.

Gems of Scottish Song.

200 pages. All accessible collections of Scotch Ballads were made to contribute to this volume. Where all were good, it was a pity to reject any; but, as the songs which follow are undoubtedly the choicest of all, those who possess these "gems" are like those who possess gold doubly refined. CONTENTS:
Afton Water, Gypsy Laddie.
And ye shall walk in silk, *Hugh*.
attire, Hunting tower.
A man's man for a' that, I'm wearing awa', *Jeon*.
Hornly brave Scotland, Inglede.
Castles in the air, *Last*.
Farewell to Lochaber, *And about 150 others.*

Gems of Sacred Song.

200 pages. A Collection of the most refined and beautiful Sacred Lyrics, with Pianoforte or Reed Organ accompaniments. CONTENTS:
Gems ever bright and fair, Fading, still fading.
Battle Prayer, If with all your hearts.
Bird let loose, Duet, Mary's tears.
Come, ye discarnate, Messenger bird, Duet.
Consider the lilies, O that I had wings.
Eve's lamentation, Ruth and Naomi.
And more than a hundred others.

The World of Song.

THE WORLD OF SONG has 250 large pages. A superior collection of Songs, by such composers as Millard, Engelbrecht, Abt, Sullivan, Danks, Bishop, Webster, Blake, Pinsuti, Foster, Brockway, Pratt, Molloy, Campana, Claribel, Hunt, Hawthorne and many others of reputation.

PART OF THE CONTENTS:

And Eyes will watch for Do not forget your Nellie
Thee, Darling.
And so will I, Maggie's Answer.
Angels whisper sweet Good, Massie's in the Cold Ground.
night, Mistletoe Bough.
Beautiful Lena, Mother says I mustn't.
Beautiful Love, My Heart's Best Love.
Bloom is on the Rye, My Heart is thy Home.
Breathe again those Sweet, Nellie's Secret.
Words, Nellie Wildwood.
Carry me back to Tennessee, Nobody Home but me.
Chiming Bells of Long Ago, No one to Love.
Close the door gently, O Fair Dove, O Fond Dove.
Columbia the Gem of the Old Folks at Home.
Ocean, Darling, One Horse Open Sleigh.
Come to me quickly, Once Again.
Come when you will, I've a On the Blue Wave (Duet).
welcome, Waltz.
Dancing in the Dreamy and 65 others.

Moore's Irish Melodies.

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It should be understood that the poetry of those Songs is the pure and sweet English of Moore, and is not, to any extent, in the Irish dialect. CONTENTS:

Believe me, if all those en- Origin of the Harp.
dearing, The harp that once thro'.
Come o'er the sea, The last voice of summer.
Come rest in this bosom, The meeting of the waters.
Farewell to my harp, There's not in this wide
Let Erin remember, world.
Nora Creina, The Rhinoceros.
And about a hundred others.

The Silver Chord.

200 pages. THE SILVER CHORD was the first published collection of vocal music of the series. Very naturally it contains a preponderance of the older and perhaps easier songs, those that are sung without wearying, year after year, and will outlive multitudes of the newer favorites. CONTENTS:

Ah, I have sighed to rest Home of my Heart,
Battle Prayer, I'd be a Star.
Bonnie Dundee, Kathleen mavourneen.
Cradle Song, Lass o' Gowrie.
Ever be Happy, Last Rose of Summer.
Flee as a Bird, Long, long weary day.
And about 150 others.

Gems of German Song.

200 pages. German and English words given. In the period from 1840 to 1850, a few songs were brought before the American public, which songs were of such remarkable beauty that they were very naturally christened "Gems." Their number has slowly increased; and in the present book, about eighty of the best are preserved. CONTENTS:

Above the Stars, Herd-Bells.
Adelaide, Image of the rose.
Beneath the evening's last I would that my love.
sweet ray, Ninetta.
Cradle song, Wanderer (The).
Elegy of tears, When the Swallows Home-
Erl-King, ward fly.
And 88 others.

The Shower of Pearls.

240 pages. The number of good vocal duets are quite limited, as there is only one and there a melody that takes kindly to a second part. The following are all first-class. CONTENTS:

Ah! could I teach the night- I've wandered in dreams.
ingale, Murmuring sea.
A, B, C. Comic duet, *Wanderer* (The).
Arrayed in clouds, There's a sigh in the heart.
Go thou and dream, The moon is beaming o'er
Gypsy countess, Where the warbling waters
I know a bank, flow.
And 50 others.

Operatic Pearls.

200 pages. The favorite Airs of favorite Operas. If we leave out operatic, and comic or dramatic trifles that please only for a season, the list of really good operas, that have attained permanent favor, will not much exceed thirty. This collection of "Operatic Pearls" contains most of the best airs of these select operas, and within its covers one will find most of the songs which will be heard during the season of the opera, or in operatic concerts. CONTENTS:

"Ah non giunge, I'm a merry Zingara.
Angel of light, "Spirto gen- Oh, as fair, "Come e bello."
tl." Over the summer sea.
By the sad sea, Pure as the snow.
Heart bowed down, Sound of harps.
Hear me Norma, Duet, Still so gently.
If filial love, Duet, And 80 others.

The Silver Wreath.

A truly elegant collection, differing from others in the possession of fine songs with choruses, also including a large number of the best duets and trios. CONTENTS:
Ah could I teach, Duet, Would that my love, Duet.
Back to our mountains, Dt. Nightingale's trill, Duet.
Come brave with me, Oh, softly rise, Duet.
Dreaming of angels, O swallow! I Duet.
Hear me, Norma, Duet, Rock beside the sea.
How can I leave thee, Dt. And nearly 50 others.

Gems of English Song.

232 Large pages. 75 Songs, Duets, &c. It is the unanimous opinion of those who have examined this fine book, that no finer collection of bound (vocal) music has ever been issued.

Angels ever bright and fair, I am weary with rowing.
Bells of Aberdovy, I love my Love in the morn-
ing, Little Sweetheart.
By the Blue Sea, Nazareth.
Consider the Lilies, Ring on, Sweet Angelus.
Douglas I tender and true, Ruby.
Hour of sweet Repose, and 63 others.

Household Melodies.

VOL. I.

This is a Large book of 242 pages, containing Songs, Duets and Choruses, principally by popular American composers, and suited to the popular taste of the day. There are also a dozen or so by foreign composers, and the 76 pieces have much variety.

CONTENTS:

Abide with me, I love thee.
Dream of Love, Little Sweetheart.
Alone at Home, Night on the Sea.
Angel Voice, Shores are Fading.
Blue Eyed Nell, Please make room.
Better Luck, Katie's sleeping.
Beautiful Waves, Golden Door.
Crushed Flowrets, Dying Hymn.
Forsaken, Dance.
Gone Awa', Darling, rest.
and 56 others.

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A distinguished civilian was lately explaining to his son, who was quite a boy, the outlines of Italy, and remarked as usual, that "they resemble in form a man's boot." "Well, said the little fellow, "if I live to be a man I'll put my foot in it."

"John," said a stingy old fellow to his hired hand, "do you know how many pancakes you have eaten?" "No, do you?" "Yes, you have eaten fourteen." "Well," said John, "You count and I'll eat."

A man, more aged than sedate, sold some New Yorkers, the other day, by saying that he would give one thousand dollars for the privilege of hearing a certain opera, and when he was offered tickets without number, he explained that he was stone deaf.

"Nasby" remarks, in a private note: "There is a good deal of oratory about me; but I don't do as well as I can in any one place, out of respect to the memory of Patrick Henry."

Dr. Adam Clarke, who had a strong aversion to pork, was called upon to say grace at a dinner where the principal dish was roast pig. He is reported to have said, "O Lord, if thou canst bless under the gospel what thou didst curse under the law, bless this pig."

A crazy fellow in a Missouri town, declared that he was sent on earth to redeem all things. But one of his audience carried a confederate note to him and made him confess his inability to go as far as that.

A young lady was told by a married lady that she had better precipitate herself off the Niagara Falls into the basin beneath, than marry. The young lady replied: "I would, if I thought I could find a husband at the bottom!"

Do the ladies like tall or short men the best? We don't know as to the latter, but everybody knows that the ladies are fond of *Hy-men*. An old lady thinks the Bonds must be a family of strong religious instincts—she hears of so many of them being converted.

A physician was called upon to a seamstress who felt indisposed. He inquired as to her health, and she responded very appropriately. "Well, it's about sew sew, doctor, but seems worse to-day, and I have frequent stitches in the side." The doctor hemmed as he felt her pulse, said she would mend soon, and left a prescription.

A young man just returned from the very far West, stated that when he was in one of the towns there wasn't a house that could be rented for any price. "How do you know? Did you see every house in the place?" asked a critical old uncle. "Yes, I did," was the reply. "There was only one house there, and that was a cabin, and had twelve occupants in it."

Charlie is a bright four-year old of Norwich, who, although a good boy as far as boys go, sometimes gives occasion for occasion for serious reproof from his mother. On a recent occasion of this sort, Charlie began looking very sour, when his mother took him to task for it, and told him he ought to look pleasant. But his face continued to wrinkle, till his mother remarked, "Why, Charlie, I am astonished to see you making faces at your mother." Charlie brightened up at once, and retorted, "Why, I calculated to laugh, but, mamma, my face slipped." The "calculation" was suddenly worked out in chorus.

Miss Annie Louise Cary, the greatest living contralto, has been engaged to sing at all the concerts of the May Festival.

MUSICAL ITEMS.

—Ole Bull has made a *fiasco* in Vienna.

—Mme. Roze is Mrs. Mapleson.

—London, England, has 2,500 professors of music.

—Matinees are given every day at the Chicago theatres.

—M. Gounod has gone to Pesth, where, perhaps, he will meet the Abbe Liszt.

—A colored singer, Miss Selika, is chirruping in Chicago.

—Alberto Mazzucato, principal of the Milan Conservatory, is dead.

—A weekly paper is to be started in Reyreuth which will be devoted especially to the cause of Richard Wagner.

—Mr. Eugene Thayer, of Boston, has been invited to become organist at Plymouth Church, Brooklyn.

—Owing to the cold reception of Gounod's "Cinq-Mars" at Milan, it will not be performed at Naples.

—Mr. Gye has announced the opening of the Royal Italian Opera, London, for the 2d of April—one day later than expected.

—The Verger Musical Agency in Paris has, on the death of the proprietor, passed into the hands of Signor Strologo.

—The production of M. Gounod's "Cinq-Mars" at the Milan Scala has resulted in a failure.

—Twenty-five thousand francs have been voted to subventionize popular concerts in Paris.

—The term "chorus" was originally applied to a band of singers and dancers employed in the ancient Greek theatres.

—Amongst the MS. compositions by Herbeck, found at his death, are five masses, a symphony, a cantata, "Faust," and a bundle of songs.

—Sig. Monteverde, the sculptor, has completed a new statue of Sigismund Thalberg, pronounced admirable as a likeness and work of art.

—Mlle. Anna de Belocca and Mme. Gerster-Gardini, have been re-engaged by Mr. Mapleson for the ensuing season at Her Majesty's, London.

—Litolf, the musician, is very thin. Of him the late M. Barriere said: "Lean! Why, I never see him arise with his baton which is going to beat time with the other."

—Mlle. de Belocca, who very properly threw up her engagement in Madrid, thanks to the incivility of the audience, is staying at Paris.

—The management of the Vienna Opera House has begged Joseph Hellmesberger to remain at the head of the orchestra. Hellmesberger has consented.

—The tickets for the May festival at Cincinnati—at which Mme. Eugenie Pappenheim and Mr. Adams are engaged to sing—are to be sold at auction.

—S. B. Mills announces a farewell concert at Steinway Hall, on April 27, prior to departing for England. Mr. Thomas and the Philharmonic Society will assist.

—A Boston soprano, less than twenty years old, has been engaged to be married five times. Few artists can boast of so many important engagements.

—It is believed in London that Mlle. Albani—and not Madame Patti—will figure in Mr. Gye's prospectus as *Virginie*. M. Capoul will, of course, be *Paul*.

—A son of Hummel, the composer has for

years been living at Wiesbaden, advanced in years, disabled by illness and in needy circumstances.

—420 choirs, in all 18,000 voices, from 80 departments of France, have entered for competition for the great prize for choral singing at the Paris Exhibition, July 14-16.

—Marie Heilbron is singing in opera at Madrid. She first appeared in *Travata* and on the second night, when the royal family occupied a box, in "Faust."

—Encouraged by the success of "Le Petit Duc" M. Koenig, of the Renaissance, has induced Messrs. Meilhac, Halevy and Loeceq to sign an agreement to write two more comic operas for that Theatre.

—No title has yet been given to M. Offenbach's new opera bouffe which is to be produced when the Paris Exposition opens. It has been read to the artists of the Bouffes Parisiens.

—Franz Liszt is at Pesth devoting his time wholly to the instruction on the piano of some fifteen talented pupils, five of whom are natives of Hungary. The other ten are not all Americans.

—Mme. Marie Roze, the leading star of the Iless troupe, is winning her way steadily into the favor of the American people. She is a dramatic vocalist of consummate ability, and strongly suggests Parepa in appearance.

—An attempt to hiss down *Der Freischutz* at the Apollo of Rome has failed. The objectors to the music of Weber had it all their own way the first night, but afterwards the theatre was filled by people of more liberal views.

—Mme. Madeline Schiller is an energetic woman. At the last Thomas concert at Cambridge she was so ill that she was obliged to be assisted up the stairs leading from the green-room to the hall. But she did not allow her prostration to interfere with her playing of a difficult concerto and two Chopin selections.

—At the recent opening of the new Hof Theatre at Dresden, a chorus of several hundred voices resounded as the royal family entered, and the audience heartily joined in with it. Then a hymn, composed by Capellmeister Schuch—the words by Dr. Fabst—was sung, and Herr Detmer recited a poem, also written for the occasion by Dr. Fabst.

—Mlle. Isidore, engaged by M. Escudier for the Italian opera, at 3,500 per month, was dismissed as unsuitable. In answer to the action brought against him the manager proposed a jury of experts to report whether she was equal to her work, but the Court, holding the contract binding, gave her 5,000 francs damages.

—The cemetery where Franz Schubert was buried being about to be closed, it is proposed, on the part of the Viennese *Mannergesangsverein*, that the remains of the great composer should be exhumed and transferred to the new burying ground, where a monument is to be erected over the grave, the expenses of which are to be defrayed by the "Schubert fund" of the society mentioned.

—There is an outcry against the high prices of artists even in Paris, where vocalists' salaries are cut down almost to a minimum. Mlle. Albani, takes 3,500 francs a night, and she richly deserves it; M. Capoul takes 1,500 francs a night, and he also merits it. But the theatre cannot, they say, be opened with these stars at a less cost than 11,500 francs nightly, and the receipts will not stand it. Italian opera is now thought almost to expensive a luxury in more than one quarter of the globe.

—A Wagner concert, in which 200 singers and 75 instrumentalists take part, is to be given by Rotte's Mannerchor (Choral Association for Male Voices), Rotterdam. The programme includes the "Liebesmahl der Apostel," the "Faust Overture," the "Funeral March" from "Die Gotterdammerung," the "Kaisermarsch," and the Siegfried Idyll.

—Herr Goldmark superintended the rehearsals of his "Königin von Saba" at Prague. The opera was well received. After the opera a banquet, attended by all the musical celebrities of the town was given in his honor. Christine Nilsson will sing at the Neustadter Theatre if the prices are raised so that the house may hold 6,000 florins. In that case the engagement will come off next May.

—It will interest the admirers of Herr Wagner to know that a biography of the poet composer, from the pen of Herr Glase-napp, has just been published by the firm of C. Maurer, of Leipzig. The work is comprised in two volumes, and contains, according to the *Allgemeine Deutsche Musik-Zeitung*, an abundance of interesting material, presented in an attractive and sympathetic form.

—The *Revue et Gazette Musicale* states that ten grand concerts, with chorus and orchestra, devoted to the works of French composers, will be given at the Grand Hall of the Trocadero, Paris, during the Exhibition. Each concert is to consist of the music of one modern, but not living, French composer. The names of the ten composers chosen are: Adam, Anber, Boieldieu, Berlioz, Bizet, Cherubini, Félicien David, Halévy, Herold and Leon Kreutzer.

During the past season fifty-two different operatic works were represented at the Court Theatre of Vienna. Among these Richard Wagner takes the lead with six operas, and thirty-seven performances; very close upon the latter follows Meyerbeer, with likewise six operas and thirty-four representations; next ranks Verdi, with five operas and twenty-nine representations. Mozart obtained a hearing on only eleven occasions; Weber only on four.

—The following is a list of the gentlemen who will represent their respective countries in the musical section of the forthcoming Paris Exhibition: England, Dr. Arthur Sullivan; Italy, Signor Sigheicelli; Austria, Dr. Ed. Hanslick; Belgium, Netherlands, Switzerland, and Luxembourg, M. Joseph Dupont; Spain, Portugal, and Greece, M. Avelino Valenti; Turkey, Egypt, China, Japan, etc., M. Oscar de Tunis; Sweden and Norway, Herr Ivar Hallstrom. Germany and the United States, it will be noticed, are conspicuous by their absence; Russia has not yet appointed her representative.

—An amusing incident occurred during the rehearsal of Wagner's *Rheingold* at Vienna. In the piece Herr Beck, the celebrated baritone, who played the part of the dwarf *Albrecht*, should have leaped from the summit of the crag. But Herr Beck possessed not the necessary courage to perform the feat and said: "It was altogether too much to expect a dwarf to make such a leap." Then they tried to have a puppet to do the work for him, but that made the scene ludicrous, and finally Director Jauner made the spring and so encouraged the baritone that he at last did his own work, with hearty applause from those who were present.

The great American basso, Mr. M. W. Whitney of Boston, will sing the leading bass solos at the May Festival.

Sherman & Hyde's Musical Review.

APRIL, 1878.

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CHANGE OF PUBLICATION.

For some time past we have contemplated transforming our *Musical Review* into a quarterly publication, and reducing the price to one dollar a year; and we have decided to effect this after the present number. Through this means, we shall be able to furnish our subscribers more music in each number than at present, and by omitting the class of musical reading matter supplied by the daily press, we can insert such articles and items of interest as can be found only in a musical journal, together with a record of local concerts and other matter in a form suitable for preservation. Subscribers who have paid their subscriptions for one year, will receive as many numbers as if it had been continued monthly; while those who subscribe hereafter will pay at the reduced rates, and receive four numbers per year. The next number will therefore be issued the 1st of July.

MAY FESTIVAL.

The month of May is associated with Musical Festivals throughout the entire East. The third Biennial festival is held in Cincinnati, May 14th, 15th and 16th, on which occasion the new Music Hall and Organ, (for which object the festival proceeds have been devoted) will be dedicated. The organ is the largest in the country, and one of the largest in the world, containing nearly a thousand more pipes than the great organ in the Boston Music Hall. The carving on the case, the gratuitous work of the pupils of the school of Design, is very elaborate, and if paid for would cost not less than thirty thousand dollars. The season tickets are ten dollars, and the choice of seats will be sold at auction. Few realize the magnitude of these undertakings and the advantages that grow out of them. It is gratifying to those engaged in our Pacific Coast festival, and to all others interested in the progress of

art in our midst, to note the enthusiasm that is already aroused on its account. The societies composed of selected voices in the city, Oakland and Alameda, are hard at work under able leaders, and the prominent country societies have all sent for chorus books and signified their desire to assist in this great enterprise. Herold's orchestra will be increased to one hundred men, and will be heard in classical and popular selections. The city and country press have drawn attention to the festival, and seem inclined to do all in the power of printers' ink to insure its success. The soloists Miss Annie Louise Cary, Mr. M. W. Whitney and quartette of Boston, Mrs. Marriner - Campbell, Mrs. Howell, Mme. Fabbrini, Mrs. Tippet, Mrs. Putnam, Mrs. Stetson, Mrs. Little, Mrs. J. M. Pierce, Mme. Zeiss Dennis, Mrs. Henry Norton, Miss Lita Farrar, Mrs. Blake Alverson, Mrs. F. M. Clement, Mrs. Susan Galton Kellcher, Mrs. Van Bryant and others of our local artists are all favorably known on this Coast. Such a combination of talent has rarely been seen, and insures an artistic success to the solos, duets, trios and concerted passages with which the programme will be interspersed.

Mr. Carl Zerrahn, who so successfully conducted the great Boston Jubilees, will be one of the conductors and will be assisted by Mr. J. P. Morgan and Mr. R. Herold of this city. The manager, Mr. Sumner W. Bugbee, who was so successful in the management of the Camilla Urso festival eight years since, is hard at work arranging all the business details and also experimenting on electric and telephonic novelties which promise to be very attractive. With united effort on the part of our musical people, the festival can be made a grand success, and be the first of a series of Biennial festivals which shall stimulate art in our midst, and whose influences will be felt throughout our entire Coast. Regarding the object for which the profits of this enterprise shall be devoted, there has been some difference of opinion; some wishing all the benefits to be devoted to a free library and others to the building of a large organ. The general committee at its last session voted to leave the object to the choice of the patrons of the festival. When a ticket is purchased it will be stamped "organ" or "free library" as directed by the purchaser, and the total proceeds of the festival will be devoted to whichever object has the most votes. Our Legislature at its last session, passed a bill which insures us a free library, and we confess that our desire is for a colossal organ through which the dead masters can speak to us. We have many fine organists in our midst, but not a large organ nor a fine music hall on our entire coast. Now seems to be a favorable time to take the initiatory steps in this direction, and we hope there will be no halting between two opinions. Let musically inclined persons do all in their power to forward this enterprise, and in a few years we shall have a vast music hall and a great

organ, the pride of city and State. Sale of season tickets will open April 15th, at the store of our publishers; all orders addressed to them will receive prompt attention. Price of tickets with reserved seat for the three days \$5.

BALDWIN'S THEATRE.

This elegantly appointed theatre reopened with the famous play, *A Celebrated Case*, given by the members of the Union Square Theatre Company of New York, and certainly no success could be more complete or gratifying; as it has been given nightly for three weeks to fine audiences, and appreciated by all classes of our citizens, including the critics. Mr. James O'Neil as the hero, Jean Renaud, plays his part with dramatic intensity and Mr. F. F. Mackey as Dennis O'Rourke, looks and acts the character completely. Miss Nina Varian as Adrienne is a brilliant actress, Miss Rose Wood as Valentine is worthy of her fine reputation, and the subordinate characters are generally well sustained. It is seldom that a play in all its details is so satisfactory and the interest so well maintained to the close. This drama is excellently put upon the stage, and the management is to be congratulated.

HEROLD'S ORCHESTRAL MATINEES.

The first series of orchestral matinees conducted by Mr. R. Herold and under the business management of Mr. Charles Schutz, resulted so successfully in a musical sense, and was patronized so liberally by our citizens, that a second series was inaugurated on Friday afternoon 15th ult. at the Metropolitan Temple. The famous march from Wagner's *Tannhauser* was the opening piece, and was well received. The second number, a symphony in three parts by Raff, "In the Woods," was artistically rendered and delighted the audience. Weber's overture "Jubel" and Jungman's "Harp Sounds" were loudly applauded, and Boccherini's "Menuetto" for strings only, was exquisitely played and had to be repeated. The well selected programme ended with Adam's overture, "Roi d'Yvetot." The hall was well filled, and the marked appreciation of the audience was certainly an encouragement, and leads us to expect a series quite as meritorious and remunerative as the last. These concerts will hereafter be given Wednesday afternoons, commencing with the 3d inst.

WORLD OF SONG.

By Mrs. Josephine Walcott. Issued by A. Roman & Co. Price, cloth, \$1.25, morocco \$3. This unassuming volume of poems from the pen of a lady in Santa Barbara, is far superior to many of greater pretensions. The titles of some of the poems indicate the tendency of the author's thought. "California," "A Day of Promise," "By the Sea," "Drifting Away,"

"Faust," "An Angel Visitant," "Fulfilled," "Unuttered Thoughts," "Destiny." An undercurrent of earnest thought pervades every poem, and the language is well suited to convey the author's prophetic utterances and advanced sentiments. A verse from the poem on "California," fairly represents her style:

Thy son shall be as gods of classic story;
Thy regal daughters noble, fair and strong.
From thy new world shall rise immortal heroes,
O golden land of labor, art and song!

OUR PUBLIC SCHOOLS.

After several years of trial, the success of vocal music in our public schools, has become an established fact, and the wisdom of employing special teachers has been fully proven. Seven of these teachers are now occupied, and the schools are apportioned between them. Wherever the music-teachers have been well-qualified and faithful, excellent results have been produced; and where their efforts have been supplemented by able assistance on the part of principals and class-teachers, a greater proficiency has been attained than in any other branch of study, notwithstanding the limited time devoted to it.

In many of the schools the interest in music has been so enthusiastic that the progress of the pupils has been extraordinary, and we propose briefly to notice some of these schools. The Broadway Grammar School, a school for girls, which has for the past two years been under the charge of Prof. Chas. H. Ham, principal, is prominent among those which are entitled to special credit. This school has been for some time under the thorough instruction of Prof. Washington Elliot, Principal of Music, and the earnestness with which his efforts are seconded by the teachers, is equalled only by the excellence of the young ladies' singing, which is at once smooth and powerful, and noted for beautiful intonations. The class-teachers of this school are as follows: 1st grade, Mrs. M. J. Carusi, vice-principal; 2nd, Mrs. C. R. Pechin; 3rd, Misses Ada E. Aiken and Fannie E. Soule; 4th, Misses Clara A. Adams, N. C. Haswell and Mrs. Maggie H. Currier; 5th, Misses Louise P. Watson and Jennie E. Dunphy; 6th, Miss Marion A. Carnes; 7th, Miss Charlotte T. Stewart; 8th, Mrs. Lettie K. Kelley and Miss C. B. Sweeney.

The Geary Street Grammar School, located in the Western Addition, is one of the newest grammar schools in the city, but one which has been distinguished for its great advancement in singing. Prof. W. A. Robertson, the principal, has engaged three pianos for the school, and arrangements are made which give the best possible facilities for vocal practice. The music is under the efficient direction of Prof. W. E. Price, who is admirably assisted by the teachers, and the pupils of both sexes sing with superior spirit, precision and finish. Following is the list of

teachers: 1st grade, Mrs. N. A. Wood, vice-principal; 2nd, Mrs. Ella J. Elliot; 3d, Misses Ida Strauss and Maria E. Strange; 4th, Misses Ella J. Morton and Etta Harris; 5th, Misses Laura Pfeiffer and Lily Banks; 6th, Misses N. C. Stallman and Luella Hay; 7th, Mrs. C. M. Sisson, Mr. John Bagnall and Misses Carrie O. Stone, Rosenberg and Crowley.

The Pine and Larkin Primary School is not excelled in music by any primary school in the city. Miss Marie Withrow has proved her fine ability as a music-teacher in this school conspicuously, and the principal, Miss Hannah Cooke, and the class-teachers have given her valuable aid. The pupils sing with such correctness and beauty that one can scarcely realize their youthfulness. The teachers are apportioned as follows: 5th grades, Misses S. Louise Templeton and M. E. Donnelly; 6th, Misses Vesta Bradbury and Fannie Cooke; 7th, Miss M. Ada Oglesby and Mrs. J. B. Sniffen; 8th, Misses D. Hyman, Addie B. Sawyer, Lena Devine, M. F. Metcalfe, Kate Casey and Mary Corkery.

The Union Primary School has an unfavorable location to contend with, but has made great progress in music, and ranks among the best primary schools in the city. Miss Amelia I. Block, the music-teacher, has labored with persevering energy, and earnest aid has been rendered by the principal, Mrs. Aurelia Griffith and the teachers of the various classes. The pupils have fine voices, and sing with unusual accuracy and good taste, for children of their years. The list of teachers comprises the following: 5th grade, Mrs. J. M. Wright; 6th, Miss H. Featherly; 7th, Misses Addie Cherry and P. Robbins; 8th, Misses Annie H. Hanson, Lucy Burke, Hermina Schuck and Mrs. S. A. Miles.

By visiting these specimen-schools, which are a credit to our city, especially in their musical culture, the public can judge of the status of music in our public schools, and will readily see that no other branch of study is so advantageous to the pupils in proportion to the pecuniary outlay and the time expended.

MR. JOSEPH MAGUIRE.

In another column, we present a tribute to the late Joseph Maguire, kindly written at our request by Mr. J. E. Tippet. We heartily indorse the encomiums paid to the deceased, whose noble character was warmly appreciated by his numerous friends.

MISS G. L. LINMAN.

This excellent teacher of vocal music and piano is now located at No. 818 Sutter Street between Jones and Leavenworth Streets, a very accessible location for her pupils. We are pleased to learn of her continued success.

SCHMIDT QUINTETTE CONCERTS.

Since we went to press, two concerts have been given, on the 1st and 15th ults., at Mercantile Library Hall, which fully maintain the reputation of this talented family. In the first concert, a trio in B flat by Rubinstein, for violin, cello and piano, was brilliantly played and encored. A cello solo, "Mazurka," by Popper, was very smoothly rendered, and a string quartette, op. 29 by Schubert, was artistically given. Mrs. Henry Norton was on the programme for two vocal numbers, of which an air from *Rinaldo* was the best.

The last concert in our judgment surpassed the others of the series. Mrs. Norton's aria "Qui la Voce" from *Paritani* was her best achievement, and showed her fine execution. Her encore song "Bonnie Sweet Bessie" was sung with tender expression. Hummel's quintette in D minor, op. 74 was beautifully done, and Miss Alice Schmidt won laurels for her finished performance on the piano. Ernst Schmidt played a choice cello solo, "Tarantelle," and Von Weber's Duo Concertant for clarinet and piano was worthy of praise. The octet for strings, horn, bassoon and clarinet has not been excelled by any piece played in the series. We are gratified to learn that two more concerts are to be given on the 12th and 26th ults., and we trust they may continue to be favored with crowded houses.

MRS. MARY A. BANTA.

A lady of our city, Mrs. Mary A. Banta, who has for the past two years been known here as a fine vocalist and pianist, has been advised by her instructor, Signor G. Mancusi, to go to Europe for a thorough course of vocal and operatic instruction. She will accordingly soon proceed to Milan, Italy, and pursue her studies at the celebrated conservatory there. Her voice has a compass of three octaves, with unusual dramatic power and sympathetic quality, and well adapted to the stage. She sings contralto and mezzo-soprano parts with equal facility, and her technical knowledge, her experience in concerts, and the faithful teaching of Signor Mancusi, will enable her to make rapid progress abroad. We feel confident she will be successful in her purpose to become a superior operatic artiste. Our citizens will probably have an opportunity to hear her in concert the latter part of this month, before she leaves. She is already engaged to sing before societies in this State, in Denver and Chicago, on her way East.

MISS CARRO TRUE.

Mr. M. A. Kennedy, manager of the Grand Opera House, has shown excellent judgment in engaging Miss Carro True to personate "Topsy" in the performances of *Uncle Tom's Cabin* to be given at various

prominent places on this coast. Miss True has shown genius of no common order in various representations of comedy and character acting given in this city, Oakland and vicinity; and her industry and persevering study are worthy of marked commendation. We renew our prediction made some time since, that Miss True is destined to attain eminence in the theatrical profession, and we congratulate her upon this advantageous engagement.

GRAND OPERA HOUSE.

Since our last issue the renowned drama *Uncle Tom's Cabin* has had a fine run at the Grand Opera House. The scenery and stage effects were magnificent. The orchestra was good, and the chorus immense, and the popular negro melodies were most effective. The character of Eva was charmingly personated by little Zoe Tuttle. Miss Annie Pixley as Topsy, Miss Nellie Holbrook as Eliza, Mrs. Emily Mestayer as Aunt Ophelia, Mr. James O. Barrows as the eccentric Kentuckian, and Mr. Harry Courtaine as Legree, were prominent and successful in their delineations. Under the management of Mr. M. A. Kennedy and the musical direction of Mr. H. J. Widmer, this spacious theatre is largely attended and rapidly gaining in popular favor.

STEILACOOM ASYLUM.

Our general agent, Mr. F. R. Girard, recently visited the Insane Asylum at Steilacoom W. T. and found this institution a model of neatness and comfort, with every facility for the recovery of inmates. The managers have recently purchased a fine Standard Organ for the benefit of their patients, showing their appreciation of music as a remedial agent. The medical superintendent is Dr. Rufus Willard, and the steward is Major Alden, who with Mrs. Alden, have been most successful in their charge of this well-conducted asylum.

MRS. C. T. HALL PETTINOS.

We are pleased to learn that toward the close of this month, a concert will be given by Mrs. C. T. Hall Pettinos, who is favorably known as a harpist, and a teacher of harp and piano. The time and place will be hereafter selected, and duly announced in the daily papers. Mrs. Pettinos, who is a sister of the late well-known organist, will be assisted by eminent talent, and we trust she may be greeted by a full house.

The sale of season tickets for the May Festival will begin at Sherman, Hyde & Co's. April 15th. Orders by mail will receive prompt attention. Price of tickets for the three days including reserved seat, \$5.

YOUNG HEBREWS ASSOCIATION.

A musical society numbering two hundred and fifty young people in our city, known as the Young Hebrews Association, will give the Cantata of *Esther* at the Grand Opera House, in three or four weeks from this date, for the benefit of their library. The exact date will be announced through the daily papers.

COMMUNICATIONS.

MR. JOHN P. MORGAN'S CONCERT.

A grand concert in aid of the Free Reading Room, was given on the 11th ult., at the First Congregational Church, Oakland, by the Morgan Glee Club, assisted by Miss Lita Farrar, Mons. Saveniers and Signor Caspari. Those who were attracted by an excellent programme, were more than satisfied by the way in which it was carried out. The Morgan Glee Club fully justified their reputation by singing their numerous and instructing selections thoroughly well. One of these a "motette," by Carissimi, although two hundred and forty years old, was very conclusive evidence that even at that early date some one lived who knew how to write both skillfully and melodiously. Mendelssohn's lovely air, with chorus, "O for the wings of a dove," was charmingly sung, especially the solo, by Miss S. A. Morgan, who gave it with skill and expression. The selections from John Goss' and Henry Smart's works were good examples of their clear and vigorous style, laudably free from mysticism and sentimentality. The quaint but thoroughly vocal hymn, "Majesty," formed an exquisite contrast to the next number, a burlesque described on the programme as a "Hymn," "When I can read my title clear," adapted and arranged from the Serenade, "Come where my love lies dreaming." Nothing could be more unlike than the words and music of this so-called adaptation, and few things could be more irresistibly ludicrous. It was admirably sung by four members of the Glee Club, and the prelude and accompaniment were equally well played by Prof. Morgan. A "Motette" by Hauptman was also excellently sung, like all the selections by the Club. A prelude by Carl Feye, for organ and violin, by Prof. and Miss Geraldine Morgan was very well done; the young lady, who cannot be over ten years of age, handling the instrument with ability and grace. Miss Farrar's solos were Rossini's "Inflammatus," with chorus by the Glee Club, Haydn's "With verdure clad," and a very lovely "Ave Maria" by Cherubini, with clarinet obligato by Signor Caspari. Miss Farrar was in very good voice, her selections suited her perfectly, and she sang with care and superior taste. Signor Caspari, the eminent clarinetist, played a "fantasia" from *La Traviata*, most elegantly, with great skill, and was deservedly encored. Mons. Savenier performed a solo on the cornet, "Lily Dale," with variations, with surprisingly brilliant execution and fine tone, and was also encored. Altogether it was an excellent concert and got up for a very laudable object, so it is to be hoped it was as great a success pecuniarily as in other respects. The Oaklanders are very fortunate in having among them a musician of as much skill, experience and taste as Prof. Morgan, to assist in their instruction as well as amusement.

SHERMAN & HYDE'S MUSICAL REVIEW.

WESTERN ADDITION L AND S. CLUB.

A literary, musical and terpsichorean entertainment was given at Hamilton Hall, corner of Geary and Steiner Streets, on Monday evening 4th ult., by the Western Addition Literary and Social Club, which reflected distinguished credit upon the good management, taste and ability of this live and attractive society. The programme began with a piano duet, overture, *Tancredi*, well executed by Miss Mary Sutton and Miss Lucy Thomson of Oakland; followed by the recitation "Our flag floats over Sumpter now," by Miss Lulu Paget. Next came the cornet solo, "Americus Polka," by Mr. J. C. Coggin, after which was performed with fine effect, the comedy "A Cup of Tea," Messrs. C. R. Hurlbut, Frank M. Elkins, and W. G. H. Maxson, and Miss Ada Hurlbut in the cast. Mr. C. G. Minifie next delighted the audience with a whistling solo. Mrs. R. Frank Clark's piano solo, "Airs of All Nations," was brilliantly played, followed by Mr. J. S. Swan, in his inimitable delineation of the Heathen Chinee. The Occidental Quartette Club, Prof. J. A. Kerr, director, then gave the charming serenade, "Lovely Night." The programme was couched by the laughable and finely acted comedietta in one act, "To oblige Benson," the characters being represented by Messrs. J. R. Sayers, E. B. Read, C. R. Hurlbut, Miss Fannie Henry and Mrs. V. Peck. Afterward the floor was cleared and under the able management of Mr. L. E. Normand, dancing was begun, continuing until 2 A. M., bringing to a finale one of the most varied and entertaining social gatherings ever given in the Western Addition. Money, time, and a laudable ambition have effected the culture of many a young lady and gentleman in music, recitation and dialogue, but evidence as a vocalist, instrumentalist, or dramatist is often retarded for want of encouragement to develop talent or genius. This is particularly the experience of those who live in less populous localities. This club offers the encouragement and support so necessary to amateurs, and it is to be hoped that the residents of the Western Addition will place themselves in communication with the able and efficient Executive Committee of this Society, that they may realize the ideal of this Club, mutual improvement and enjoyment. Allow me to give the names of the officers: President, E. B. Read; Vice President, J. R. Sayers; Secretary, C. R. Hurlbut; Financial Secretary, J. Goldsmith; Treasurer, J. W. Ray; Sergeant-at-Arms, S. R. Folsom. The Executive Committee are as follows: R. Frank Clark, Chairman, 2110 Pine Street, Music; C. Mason Kinne, 2520 Post Street, Recitations; W. H. Voorhees, 2607 Bush Street, Dialogues etc; Mrs. E. B. Read, 1710 Fillmore Street, and Miss F. Wood, 1824 O'Farrell Street, Tableaux etc. The Committee will be glad to hear from residents of the Western Addition in regard to membership and all matters of interest. Z.

NATIONAL GUARD CO. C. CONCERT.

On the 20th ult., a superior concert was given by Co. C. National Guard, at their armory on Post Street, which was well attended and proved a fine musical success. The committee in charge, Messrs. Chas. Lidstrom, Hermann Muller and P. H. McIlhenny, were untiring in their efforts to promote the enterprise, and the result was most creditable to them and to the Company. Mr. Samuel M. Fabian played on the Weber Piano, the Polka de la Reine, and by request, Pasquanade, so brilliantly as to receive enthusiastic applause. Mr. Henry Heyman and Mr. Roderick Herold gave a charming duet on violin and piano, and were encored.

Miss Lita Farrar was in fine voice and sang "Say not Farewell," and the Polonaise from *Mignon* with *ecclat*, and Mrs. Parker gave a good solo. Mr. Hermann Muller sang two basso solos in excellent style, which were warmly received, and constituted one of the features of the concert. Mr. and Mrs. Wm. Chapman gave a very interesting exhibition of second sight, after the style of Heller. An elegant collation was served by the Company to the audience, who were delighted at their generous entertainment. X.

ST. ROSE'S CONVENT CONCERT.

Pacific Hall was well filled on the 5th ult., on the occasion of a literary and musical entertainment given for the benefit of the Dominican Sisters. The pianist of the occasion was Miss Mollie Golden, who is excellent both in solos and accompaniments. A harp solo by Mrs. C. T. Hall Pettinos was brilliantly played and deservedly encored. A duo for piano and violin by Paul and Rudolf Semler was very well received. Mrs. Gleason sang "Spring is Coming" and "Scenes that are Brightest," the latter with harp accompaniment by Mrs. Pettinos. She was greeted with merited applause, and gave fine encore pieces. Vocal solos were rendered by Miss Sylvie McGrew and Mr. R. T. Tyrell, and recitations by Messrs. Jas. R. Kelly, John Roach and T. C. Mayer. A recitation by Miss Virginia Mitchell was given with clear intonations and unusual spirit and emphasis. Miss Mitchell is a promising reader and elocutionist, and we expect to hear of her brilliant success in the future. An overture by the Fourth Artillery Band and a vocal chorus, added much to the interest of the occasion. X.

DR. STALLARD'S MUSICAL SOIREE.

A musical soiree was given on the 7th ult., by Dr. and Mrs. J. H. Stallard, at their residence, No. 29 Post Street, and very choice selections were presented. The following excellent musicians participated: Mr. S. H. Marsh, piano; Dr. J. H. Stallard, flute; Mr. Thomas J. Duffy, violin; Miss J. Tucholsky and Mrs. Stallard, vocalists. Several of Mr. Marsh's superior instrumental compositions were given with fine effect, and esteemed more highly by the audience than those of noted European composers. The evening was a most enjoyable one to all present. X.

CENTRAL M. E. CHURCH CONCERT.

A very successful concert was given on the 26th February, at the Central M. E. Church, Rev. F. F. Jewell, Pastor, for the benefit of the suffering poor of this city. The famous quartette from *Rigoletto* was given with artistic excellence by Misses Lita Farrar and Marie Withrow, and Messrs. J. C. Williams and G. Gariboldi, and won a flattering encore. The trio from *Attila*, by Miss Farrar and Messrs. Julius Stein and Sanford S. Bennett was exceedingly well rendered and encored with spirit. Miss Bella Thomas gave two vocal solos with fine execution, and solos were given by those already mentioned. The unusual excellence of the concerted pieces was a subject of much favorable comment by the large audience. A duet for piano and violin by Miss Withrow and Mr. Thomas J. Duffy was one of the leading features of the entertainment. Mrs. Judah, and Messrs. Henry Edwards and Barton Hill gave recitations and were applauded to the echo. A handsome sum was realized for the deserving charity. X.

MITCHELL BANNER'S CONCERT.

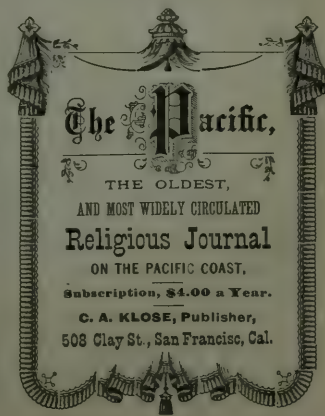
On the 17th ult. at Pacific Hall, Master Mitchell Banner, the child violinist, gave the first of a series of four monthly concerts. *Sonnambula* and the "Last Rose of Summer" were played by the lad with smoothness and beauty of expression and were loudly encored. He was ably assisted by the following artists: Miss J. Tucholsky, soprano; Miss Lenore Simons, contralto; Mr. J. C. Williams, tenor; Mr. Sanford S. Bennett, baritone; Mr. August Thiessan, basso; Madame Etta Ryhiner and Mr. Isidor Rosencrantz, pianists. A good audience greeted the youthful performer, who promises to become an eminent artist. L.

CONCERT AT SACRAMENTO.

One of the finest musical treats ever given on an invited audience in Sacramento, occurred on the 19th ult. at Mr. L. K. Hammer's Music Rooms, the occasion being a piano recital by the pupils of Miss M. F. Moore. The vocal selections were rendered by members of the "Turner Harmonie," the acknowledged leading singers of Sacramento, and Miss Lita Farrar of San Francisco. The piano selections were mostly from leading composers, Schubert, Haydn, Lybach and others, in which the pupils did credit to themselves and teachers. Miss Farrar sang "I love my love" and "Qui la voce" from *Puritani*, with such fine effect as to receive a warm encore, to which she responded with "The Last Rose of Summer." The entertainment was a complete success. A.

GLEE AND MADRIGAL SOCIETY CONCERT.

On the 7th ult., at Mercantile Library Hall, the Glee and Madrigal Society, a new organization under the direction of Mr. Stephen W. Leach, gave an excellent concert. The club, which comprises some of our choicest local talent, rendered several part songs to universal acceptance, one of which, "Praise of Spring" composed by Mr. Leach, received an enthusiastic encore. Mrs. J. E. Tippet, Misses Emma and Ida Beutler, Mrs. J. M. Pierce, and Messrs Leach and Benjamin Clark, favored the audience with choice vocal solos. Mr. Henry Heyman played a superior violin solo and was encored. A series of six subscription concerts are hereafter to be given, and we hope our citizens will patronize them liberally. We are glad to state that Mrs. Marriner-Campbell will appear in the future concerts. X.



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C. A. KLOSE, Publisher,
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In Memoriam
Mr. JOSEPH MAGUIRE.

Death, the dread messenger who calls on all alike, has taken from our midst one who will be sadly missed in musical and social circles, and whose absence leaves a void that cannot be filled. To do justice to such a subject in a short article will be impossible; but as his life among us has been so inseparably connected with musical life, his private life will be highly esteemed by all who knew him, it has been a work of love to make this short sketch of his career, his death and burial. Joseph Maguire was born Sept. 1845 at Glasgow, a small town in Berkshire county, England. His parents were of humble station, and on account of straitened circumstances, at the early age of six years he was apprenticed to a manufacturing establishment, in order that he might assist in their support. His soon attracted the attention of the Cathedral choir-master, and he was at once taken into the choir as an alto singer. As he often remarked, all the musical he ever received was obtained while in this position. Until he was fifteen years of age he retained his situation, when he grew tired of the monotony of factory life, and resolved to leave home to better his condition. At Liverpool, he shipped as a stow-away on a trading vessel bound on a cruise along the coast of Africa. Following this occupation for four years, he reached America, and resided for a time in one of the small towns in Massachusetts, where his voice attracted the friends who were drawn to him, and engaged him in the musical services of the church. The pecuniary compensation was not such as he expected, and he made his way West by the lakes, seeking remunerative employment, and at last secured a position at those at home; failing to find such employment, he returned to Massachusetts discouraged and disheartened. His next resolution was to come to California, and we find him in the public meetings of San Francisco. He arrived here March 1859, and after a short stay removed to Auburn, Cal., where he resided three years, engaging first as a clerk in a store, and afterwards taking care of the California and Nevada and Yankee Jims; the quiet and tedium of the latter position was not suited to his nature, and we next know of him in Virginia City, where he arrived in August 1867. He at once attracted the attention of the musical public at that place, and was engaged as tenor in the choir of Bishop Whittaker's Church Episcopal. From this he became prominent in the musical profession, although never following it as an occupation, his reputation both in Virginia City and Gold Hill being that of an essayer. Mr. N. A. H. Ball, at that time resident of Virginia City, and leader of the Choral Society, was particularly attracted by the beautiful and sympathetic quality of Mr. Maguire's voice, and induced him to become the leading tenor of that organization, a position that he ably filled and retained during his sojourn in Virginia. He was also a member of the Virginia City Glee Club, (now disbanded) and was considered of himself as 1st tenor, Mr. Chas. H. Fish 2d tenor, Mr. George N. Ellis, 1st bass, and Mr. W. L. Card, 2d bass. This club became a very popular association, being engaged for all large public meetings in the neighboring country, as well as giving public concerts themselves with unqualified success. In December 1865, he left Virginia City for New York, spending two months of the time in traveling through the United States.

From New York to Cedar Rapids, Michigan, was the next removal. Here Mr. Maguire was engaged in mercantile pursuits and was of course the leading singer, having been a member of the Episcopal Church in Cedar Rapids for about two years. In 1868 he joined the Parkhurst Concert Troupe, who were giving entertainments through the Western States, but financial misfortune overtook them and they were compelled to disband.

At the earnest solicitation of his many friends in Virginia City, he returned there in 1870, and was employed in the County Recorder's Office. At the time of the Cananda Uno Musical Festival held in San Francisco, Mr. Maguire was invited to participate in the Choral Society on their trip to this city, to participate in the Festival, and at once came into notice, having been selected as one of the principal tenors to take prominent parts in the various choruses. At the close of the Festival, he returned to Virginia City, but owing to a bronchial affection from which he suffered up to the date of his decease, he visited Santa Barbara to recuperate. He returned to Virginia City, and then to San Francisco, but soon went to San Jose and was employed as clerk in the Anzerhaus House.

In 1871 he again visited San Francisco, and obtained the position as Mining Secretary, for which he was largely indebted to Mr. Joseph E. King, of this city. His kindness and assistance were invaluable, and for whose efforts he always expressed the warmest gratitude. St. John's Presbyterian Church at once engaged his services as organist. From that time to his decease, his musical career, and his connection with the choirs of St. John Presbyterian, Grace (Episcopal) and the Unitarian Church, speak strongly for his musical ability.

For the past five years he had been engaged with the latter church organization, with which he was deservedly popular. His association with various musical enterprises, including Quartette, Handel, and Haydn Society, Bohemian Club Chorus and latterly with the Glee and Madrigal Society, is well and favorably known. His rendering of the air "Blow, blow, thou wintry wind," "As you like it," and "The Rose Tree," still fresh in the memory of our amusement-loving public. His last public appearance was on the occasion of the initial concert of the Glee and Madrigal Society, March 7, 1876, and although not at his best, he

sang with much of his accustomed spirit. His last participation in singing was at the funeral services of the late James Hamilton, artist, at the rooms of the Art Association March 10, and at that time he complained of ill-health. On his return that day to his home in Oakland, he became very ill, and owing to insomnia or inability to sleep, which induced vomiting of the brain, he became delirious, and on the morning of the 11th, a few hours before his death, his friends were startled by his suddenly bursting out into singing with a voice so pure, rich, full and strong that it seemed to come from his nostrils. He gradually grew weaker and finally breathed his last on the morning of Tuesday, March 13, at 2 o'clock.

The burial services were held on Sunday March 24th. The remains were taken to Masonic Temple, and Obedient Lodge No. 22, F. & A. M. at 1 P. M., of which he was a member, performed the rites of the Order, after which the procession formed and marched to the Unitarian Church, arriving there at 2 o'clock. The edifice was crowded with the friends of the deceased, among whom were members of the Bohemian Club, of which Mr. Maguire was a valued member, who wished thus to pay the last token of respect to him who was taken from them. As an evidence of the esteem in which he was held by the singers of San Francisco, seventy voices, under the direction of Mr. Stephen W. Leach, comprised a chorus such as has never before been heard in this city, and on the same occasion. Upon the entrance of the funeral procession a dirge was played by the organist of the Church, Mr. H. O. Hunt. As the coffin was placed before the pulpit, the gentlemen gathered in front of it and as they sang the hymn, "Brother thou' from yonder sky." After reading of the scriptures by the pastor, Rev. Horatio Stebbins, a double tenor quartette composed of Messrs. Campbell, Campbell, 1st soprano, Mr. James Van Brunt and Pierce, 2d soprano, Mr. Clement and Miss Emma Bentler 1st alto; and Mrs. Chisholm and Miss Ida Bentler 2d alto, gave a beautiful rendering of the composition of Tuckerman, entitled, "The Song shall no more go." The funeral oration was delivered by Mr. Henry Edwards, President of the Bohemian Club, whose tribute to the memory of the deceased was so beautiful a character that we reproduce it for the benefit of our readers. The Musical Review. An original poem from the pen of Daniel O'Connell was read by Col. W. H. L. Barnes, after which the full united chorus sang "Lord God Almighty" from Spohr's "Last Judgment." Rev. Mr. Stebbins spoke feelingly of the deceased, relating in brief a sketch of his life, after which Barnaby's "Sleep thy last sleep," was sung by a double quartette; and a hymn, "Able was I born," was given by the chorus. The benediction pronounced, the funeral cortege moved to the Masonic Cemetery, where the rites of the Masonic Order were completed and the remains deposited in the public vault.

And so we bid farewell to all that remains of Joe Maguire on earth. No grave however can hide his memory from those who esteemed and loved him. The recollections of the generous spirit which animated him, the kindly manner that showed from the broadest love for all which went to make up so large a portion of his nature are subjects which cannot be forgotten. To the writer of this article, he has left the memory of a brother, and a friend, and a man of noble relations to each other, and no one can more fully testify of the nobility of his nature, the purity of his principles, and the charity which pervaded every option concerning others than the aged and venerable and courteous was his special care, whose name was continually on his lips and towards whom he felt so warm and filial an affection, will miss his boy's remembrances of love and confidence, but the consciousness that friendly hands and loving hearts ministered to him in his last hours, that his memory is so warmly and affectionately cherished by so many who were endeared to him, may go far toward allaying the poignancy of her grief and the anguish of her sorrow.

Rest thee well, beloved friend and brother! As peacefully as thy departure from earth may thy rest be. Upon thy grave the tokens of affection planted by true hearts, will blossom into life, and show to the world the life on earth. And when the stimulus may come to us to join the loved and lost, may we leave behind us as rich a legacy of truth, integrity and nobility of character as thine!

THE FUNERAL ORATION

Was delivered by Mr. Henry Edwards, who said:

There are occasions in which silence is more eloquent than any language, and in such a case we are drawn closely upon our thoughts, that we can hardly realize the passage of the present, and find ourselves shrouded, as it were, in an atmosphere of all-enveloping sorrow. As we stand in that silent, unspoken arena, we feel the cold reality of those we have lost, and as the final earthly leave taking has come for us and then, we seek to blot from our minds whatever harsh or ungentle memories might cause to linger there. The shadows of our life and of our life, and we are left up only the tender treasures left to us by the affection of the departed. In the solemn event which has now called us together, we have none of these ungentle memories to put away, no harsh recollections to stifle, as we bid farewell to the loved one lying there. Those who knew him need no feeble words of mine to tell how free he was from every act and thought which would tend to weaken the warm attachment which he inspired among his associates, an attachment which can find no expression in language, so strong and single-hearted was it, that it made us thank God for life, for it proved to us that there was much that was

good in man. No, the sorrowing hearts that now gather with tearful eyes and nervous throbs, with the almost sympathetic solicitation around the bier of "poor Joe," can need no recital of his worth, no reminder of his kindly, gentle soul. To them, he can never die, for the sweet influence of his life will be to them always a guiding reality, a resting place for their heart's constant and unchanging love.

That love will last as pure and whole

As when he loved us here in time,

And at the spiritual prime,

Re-awaken with the dawning soul.

But those to whom he was comparatively a stranger, who knew him only at a distance, and who were not permitted a glimpse into the real nature of the man, can hardly realize how noble, how true he was, how utterly free from the petty weaknesses which go to make up a large portion of the character of most of us, and how large and universal was his sympathy with all who were suffering with which he came in contact. Through the closest intimacy, those who were nearest to him can recall no single unkind thought, no harsh word against another, no uncharitable act, to him the originators of the great and good, the true, the noble, the best of the human race, the world's goods, he gave liberally of what he earned to those who needed it, and away in his far-off birthplace beyond the sea, an aged mother, who loved him with the devotion of a mother, and whose affectionate son, whose care she was, and in whose behalf the struggles of his life were made, will miss the generous hand which ministered to her wants, and comforted the fading soul of her old age. But may he be happy in consolation to know that she has had the tonic of giving to the world one of God's own noblemen, an honest, truthful and large-hearted man. And let us hope, that the sorrow which has been borne from the hearts of this assembly may be waited across the waters to her lonely dwelling, and, in some sense, serve to still the anguish of her suffering soul.

Let us less than two weeks ago, standing here, as we meet here to-day were gathered around the coffin of a son of genius, who had been summoned somewhat suddenly to his "long home." As is usual on such occasions some fitting words were said, and the recollection of the words of our friend was heard in those gentle strains. How little did we, who listened to his tones of beauty, dream that it would be for the last time. But alas! it was so decreed. On the evening of that day he went to his bed, from which he never rose. Happily, he suffered but little, if at all, and his death was as we would have such a death to be. But a short time before the close, he burst into such a strain of melody as thrilled the souls of those who heard it, and caused him to be forgotten. As the spirit parted from its frail tenement the voice grew weaker and weaker, until it faded into silence, and the harmonies of earth were caught up and reached by the angel hosts, which waited on the other side. And so our friend and brother passed away. Pure and noble in his life, beautiful and holy in his death, he journeyed over the dark and mysterious river, borne in the arms of angels, and he has realized his parting from this to the full the teachings of one of our old poets:

"What is that mither?" "The swan, my love—"

He is floating down to his native grove—

Death darkens his eyes, and unplumes his wings.

Yet the sweetest song is the last he sings.

Live so, my son, that when death shall come,

Swan-like and sweet, it may waft the home."

We are here to-day to pay the last tribute to one we loved so well. The sadness of our hearts is the deepest and most striking evidence of the affection we bore him, and the clapping hand, scarce accompanied by a sound, with which we greet each other, tells more eloquently than speech how bitter is our sorrow! We take leave of him on earth, with eyes so full of tears, and so scarce of the utterance of the words "fare thee well," and the "God bless him," which rises to our tongue, can find no utterance for the souls which choke our words. But he needs no blessing from us! He has had his last hour, and he has lived his life to the full, so sweet and sunny a nature as his, and in the wealth of love which he inspired! It is we who are left who need that comfort, and when we say "God bless us!" and help us to forget the sorrow which has come across our way, let us remember that, though parting is the lot of life, in the rest which must come to all there will be

No more desperate endeavor—

No more desolating, "never"—

No more separation—ever—

Over there!

As daylight can be seen through very small holes, so little things will illustrate a person's character. Indeed, whether character be good or bad, it is shown in the minutest things performed; daily life being the quarry from which we build it up and rough hew the habits that form it.

The man who is only honest when honesty is the best policy is not really an honest man. Honesty is not a swerving policy, but stable principle. An honest man is honest from his inmost soul, nor deigns to stoop to aught that is mean, though great results hang on the petty fraud.

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ENDURE.

BY MISS A. W. SPROUOE.

Strikes it coldly on the heart—
Endure, for aye, be what thou art?
Never bend beneath the load,
Never falter on the road,
Onward, proudly through the strife,
'Tis the corner-stone of life;
Let thine aim be grand and sure,
Evermore be true—Endure!

Trials dark must come and go,
Ere the soul can learn to know
Of its powers to strive with wrong,
Trusting, waiting, working long.
Hope by hope must pass away,
Sorrows come to dim the day.
Ere the soul is strong and pure,
Brave to struggle and endure.

What though tears of anguish flow!
Duty's call one needs to know,
Written deep within thy heart,
It will aid to bear thy part;
Sadness then shall disappear,
Hope inspiring soon draw near,
Life and joy shall be secure,
Soul be ready to endure.

THREE BRAVE MEN.

Pretty Barbara Ferreos would not marry. Her mother was in consternation. "Why are you so stubborn Barbara?" she asked. "You have plenty of lovers."

"But they don't suit me," said Barbara, coolly trying her curls before the mirror.

"Why not?"

"I want, when I marry, a man who is brave—equal to any emergency. If I give up my liberty, I want to be taken care of."

"Silly child! What is the matter with big Barney, the blacksmith?"

"He is big, but I never learned that he was brave."

"And you never heard that he was not. What is the matter with Ernest, the gunsmith?"

"He is as placid as goat's milk."

"That is no sign he is a coward. There is little Fritz the tanner, he is quarrelsome enough for you surely."

"He is no bigger than a bantam cock. It is little he could do if the house was

set upon by robbers."

"It is not always strength that wins a fight, girl. It takes brains as well as brawn. Come now, Barbara, give these three fellows a trial."

Barbara turned her face toward the mirror, letting down one raven tress and looping up another. "I will, mother," said she at last.

That evening Ernest the gunsmith, knocked early at the door. "You sent for me, Barbara, he said, going to the girl, who stood upon the hearth, coquettishly warming one pretty foot and then the other.

"Yes, Ernest," she replied, "I've been thinking of what you said the other night when you were here."

"Well, Barbara?"

Ernest spoke quietly, but his dark blue eyes flashed and he looked intently.

"I want to test you."

"How?"

"I want to see if you dare do a very disagreeable thing."

"What is it?"

"There is an old coffin up stairs. It smells of mould. They say Remond the murderer was buried in it; but the devil came for his body and left the coffin empty at the end of the week, and it was finally taken from the tomb. It is up stairs in the room my grandfather died in, and they say grandsire does not rest easy in his grave for some reason, though that I know nothing about. Dare you make that your bed to-night?"

Ernest laughed. "Is that all? I will do that and sleep soundly. Why, pretty one, did you think I had weak nerves?"

"Your nerves will have good proof if you undertake it. Remember, no one sleeps in that part of the house."

"I shall sleep the sounder."

"Good-night then. I will send a lad to show you to the chamber. If you stay there all night," said the imperious

Miss Barbara, "I will marry you."

"You vow it?"

"I vow it."

Ernest turned straightway and followed the lad in waiting through dim rooms and passages, up echoing stairs, along narrow damp ways, where rats scuttled before them to a low chamber. The boy looked pale and scared and evidently wanted to hurry away, but Ernest made him stay while he took a survey of the room by the aid of the lamp. It was very large and full of recesses, with high windows in them, which was barred across. He remembered that old Grandsire Ferros had been insane for several years before his death, so that precaution had been necessary for safety of himself and others. In the centre of the room stood a coffin, beside it stood a chair. The room was otherwise quite empty.

Ernest stretched himself in the coffin.

"Be kind enough to tell Miss Barbara that it's a good fit," said he. The boy went out and shut the door, leaving the gunsmith in the dark. Meanwhile Barbara was talking with the blacksmith in the keeping-room.

"Barney," said she, pulling her hands away from his grasp, when he would have kissed her, "I've a test to put you to before I give you an answer. There is a corpse in the room where my grandsire died, in the untenanted wing of the house. If you dare to sit there with it all night, and let nothing drive you away from your post, you will not ask me to marry you in vain."

"You give me a light and a bottle of wine and a book to read?"

"Nothing."

"Are these all the conditions you can offer me, Barbara?"

"All. And if you get frightened, you need never look me in the face again." "I'll take them, then."

So Barney was conducted to his post by the lad, who had been instructed in

the secret, and whose voluntary stare at Ernest's placid face as it lay in the coffin was interpreted by Barney to be the natural awe of the corpse. He took his seat and the boy left him alone with the darkness, the rats and the coffin.

Soon after, young Fritz, the tanner, arrived, flattered and hopeful from the fact that Barbara had sent for him.

"Have you changed your mind, Barbara?" he asked.

"No; and I shall not until I know you can do a really brave thing."

"What shall it be? I swear to satisfy you, Barbara."

"I have a proposal to make you. My plan requires skill as well as courage."

"Tell me."

"Well, in this house a man is now watching by a corpse. He has sworn not to leave his post until morning. If you can make him do it, I shall be satisfied that you are as smart and brave as I require a husband to be."

"Why, nothing is so easy!" exclaimed Fritz. "If I can scare him away. Furnish me with a sheet, show me the room, and go to your rest, Barbara. You will find me at my post in the morning."

Barbara did as he required, and saw the tanner step blithely away to his task. It was nearly then 12 o'clock, and she sought her own chamber.

Barney had been sitting at his vigil, and so far all had gone well. The night seemed very long, for he had no means of counting the time. At times a thrill went through him, for it seemed to him as if he could hear low, suppressed breathing not far away; but he persuaded himself that it was the wind blowing through the crevices of the old house. Still it was very lonely and not at all cheerful.

The face in the coffin gleamed whiter through the darkness. The rats squealed as if famine was upon them and they smelled flesh. The thought made him shudder. He got up and marched about, but something made a noise, as if somebody was behind him, and he put his chair with the back against the wall, and sat down again.

He had been hard at work all day, and in spite of everything he grew sleepy. Finally he nodded and then snored.

Suddenly it seemed as if somebody had touched him. He awoke with a start but saw nobody near, though in the

centre of the room stood a white figure.

"Curse you, get out of this!" he exclaimed in a fright, using the very first words that came to his tongue. The figure held up its right arm and slowly approached him. He started to his feet. The figure came nearer, pressing him into a corner. "The devil take you!" cried Barney in his great extremity.

Involuntarily he stepped back. Still the figure advanced, coming nearer and nearer, and extending both arms. The hair started upon Barney's head; he grew desperate, and, as the gleaming arms would have touched him, he fell upon the ghost like a whirlwind, tearing off the sheet, thumping and pounding, beating and kicking, more and more enraged as the resistance he met told him the truth.

As the reader knows, he was big and Fritz was little, and while pummeling the little tanner unmercifully, and Fritz was trying to lunge at Barney's stomach to take the wind out of him, both plunging and kicking like horses, they were petrified by hearing a voice cry:

"Take one of your size, big Barney." Looking around, they saw the corpse sitting up in the coffin. This was too much, they released each other and sprang for the door. They never knew how they got out; but they ran home in haste, panting like stags. It was Barbara herself who came and opened the door upon Ernest the next morning.

"It's very early; one more little nap," said he, turning over in his coffin.

So she married him, and though she sent Fritz and Barney invitations to the wedding, they did not appear. If they suspected the trick they kept the knowledge to themselves, and never willingly faced Barbara's laughing eyes again.

GOUNOD.

Gounod possesses a good knowledge of his art; but passionate for invocations, he has introduced a singular element, which belongs rather to literature and philosophy than to the science of sound. Thence arises the obscurity complained of in his works. Very classic in form, very faithful to the traditions of the masters in the disposition of his orchestra, he is nevertheless romantic in his tendencies and in the choice of his librettos.

Charles Francis Gounod, one of the most prominent French composers of the present time, was born in Paris, June 17, 1818. He studied music at the Conservatory of his native city, under

Halevy, Reicha, and Lesueur. In 1839 he obtained the prize for composition, and was sent to Rome as stipendiary of the government. Here he busied himself with the study of old Italian church-music, and became so much attracted to the beauties of this branch of the art, that for a long time he entertained serious thoughts of consecrating himself to the priest-hood. One of his masses for voices alone was sung in Vienna in 1843.

On his return to Paris he was made chapel-master of the Church of Foreign Missions, and devoted himself to sacred music with a zeal that showed the tendency of his mind. He even wore the ecclesiastical habit for a time. Certain it is that many years passed before the name of Gounod was familiarly heard in public. Since that time, however, he has well proved that he does not despise the trumpet of fame, or yield to any one in legitimate ambition. If, then, he suffered himself to be forgotten for a while, it was, it seems, that he was preparing for a contest, and did not wish to enter the lists until fully armed.

Suddenly, in the beginning of 1851, it was reported that the ex-aspirant to priestly orders was about to bring before the public four compositions in a concert given at Saint-Martin Hall, London. The article in the "Antheneum" which announced this news signalized it as a musical event, and produced much sensation. Gounod was no longer unknown. All eyes were turned upon him, when in April, 1851, he brought out "Sappho," an opera in three acts, upon the first lyric stage in France. The public did not appreciate this opera, but the musicians prophesied well for the young musician. The choruses of "Ulysses," sang soon after, met with a similar fate. The composer, who seemed ambitious to put his stamp on all kinds of music, tried comic opera in "Le Medecin malgre lui," Jan. 15, 1858. But this work of Moliere did not yield to the transformation Gounod desired to make, and remained much less a comic opera than a comedy, of which the music did not appear to make an integral part. However, no one will dispute that it abounds in pleasant details, and displays great musical knowledge.

But the work to which Gounod owes his renown, and the immense popularity he enjoys, is "Faust," an opera in five acts, performed March 19, 1859. This immortal conception of Goethe, has had the privilege of a crowd of imitations or emanations, more or less direct.

Two works, given by Gounod soon after, did not succeed; but "Mireille," taken from the charming poem "Mireio" of Mistral (an author admired in the South of France before Lamartine praised him in his "Entretiens litteraires") was received with unbounded applause. Some people may reproach Gounod,

saying, What! he who has borne the habiliments of a priest, and who ought to have some respect for religion, — how could he borrow the "Lauda," "Sion," "Salvatore," from the Catholic liturgy, for the theatre? We do not venture to call it profanity; but there are pious people who see in it an impropriety to be regretted. The *chef-d'œuvre* of the liturgy belongs to the Church, and should not be heard elsewhere. The ear and the heart of the pious auditor are pained to hear it given by the artist of a theatre. Christianity has not become mythology, where one has a right to take what he chooses in order to produce dramatic effect. In general, composers have been careful not to infringe upon songs consecrated to public worship: they have taken pains to write special music to express effects they needed. Gounod would have done better had he followed their good example.

If Gounod would have given himself freely to his natural faculties; if he could have been satisfied with being a good musician, a thorough artist,—in all probability he would have produced works still more remarkable, superior works, that would have defied all criticism. Instead of which, he troubled himself with the imaginary theories of able musicians, and tried to bring together the different elements of the past and those of the so-called music of the future.

Gounod has written a great deal of music of all kinds,—operas, comic operas, sacred music, symphonies, choruses, &c.; among which "La Serenade" is always sung with pleasure. Every one must acknowledge that he is an able and skillful musician of great talent.

An Irishman, quarreling with an Englishman, told him, if he didn't hold his tongue, he would break his impenetrable head, and let the brains out of his empty skull.

A lover concluded a letter to his girl as follows: "My best loved one, I chawed the postage stamp on your last letter all to thunder, 'cause I knew you licked it on."

A Virginia woman, it is stated, "has died from the excessive use of tobacco aged one hundred years." Dealers should be arrested and heavily fined for selling tobacco aged one hundred years.

A little boy, on coming home from church where he had seen a person performing on an organ, said to his mother: "Oh! mother, I wish you had been to church to-day to see the fun; a man was pumping music out of an old cupboard!"

CLIPS AND CHIPS.

Voices of the night—Babies.

The first hymn on record—Adam.

Always at your finger ends: Nails.

Hugging set to Music: Waltzing.

All habits grow by unseen degrees.

How to raise strawberries: With a spoon.

How to get along in the World: Walk.

The Difference: Leaves fall in October; fall leaves in November.

Why was Eve not afraid of the measles? Because she'd Adam.

The handsomest lady in a horse car: The one who is passing fare.

When was beefsteak the highest? When the cow jumped over the moon.

Why is M——, like a music book? Because she is full of airs.

With what musical instrument would you catch a fish? Castanet.

A Schenectady girl at a spelling school sat down on 'pantaloons.'

Whose?

'Sam, do you know you are a sinner?' 'Yes, sir.' 'What is a sinner?' 'Sinners is strings in turkeys' legs.

'Is there much water in the cistern, Biddy?' 'It is full on the bottom, sir, but there's none at all on the top.'

He had an incipient mustache, and when he kissed her, she said she felt 'a little down in the mouth.'

The new postal cards can't be beaten—of course not; no one thinks of licking a postal card.

A milk boy accounted for the thinness of the milk he peddled, 'because the cow sweat so.'

It is a wonder that scarf pins don't get ses-sick—they have to ride on the bosom of such heavy swells.

To a friend who asked if he had the courage to lend him a guinea, Douglas Jerrold replied: 'Oh, yes, I've got the courage, but I haven't the guinea.'

'Massa Christopher Columbus was a queer man,' said a negro orator; 'a notion crossed him one day, and then he crossed an ocean.'

Hartley Coleridge once being asked which of Wordsworth's productions he considered the prettiest, very promptly

replied: 'His daughter Dora.'

"Does this razor take hold well?" asked the smiling barber. 'Yes,' replied the unhappy victim, "it takes hold well, but it don't let go worth a cent."

"Will I not make a fine angel?" said a conceited fellow with uncommonly large ears. 'No,' replied the lady, 'I think your wings are too high.'

A cabinet maker who had failed to call for a table, according to promise, was mildly announced as 'a very uncommon-for-table person.'

'There they go,' said a Chicagoan, pointing to a fashionable couple, recently married; 'two souls with but a single thought—how to get rid of each other.'

'We had short cake for tea,' said a little girl to a neighbor's boy. 'So did we,' he answered, 'very short; so short it didn't go 'round.'

Charles Lamb, when speaking of one of his rides on horseback, remarked, that "all at once his horse stopped, but he kept right on."

An impudent adventurer having married an heiress, a wit remarked that the bridesgroom's brass was outshone by the bride's tin.

A stroke of lightning the other day tore a boy's boot all to pieces and didn't harm the boy. He had placed the boot under a tree and gone in swimming.

Punch says: "A man was arrested for attempting to damage the River Thames. What was he doing? He was trying to pull up the stream."

"Show me a fire," said a traveler to the landlord, "for I am very wet; and bring me a mug of ale, for I am very dry."

A personal advertisement: "Edward Eden, painter, is requested to communicate with his brother, when he will hear something to his advantage—his wife is dead!"

"Goot day, Moses. How you was shanged. Wouldn't nefer hafe known you!" "But my name is not Moses, sir." "Kreat hefens! your name shange too!"

"A saw, fifty-four feet long, has been made for use on the big trees of California." This is a bigger saw story than that of the man who saw the sea serpent.

MUSICAL ITEMS.

—"Lohengrin" has been brilliantly successful at the Apollo, in Rome.

—Mme. Nilsson is taking a holiday in Paris.

—Patti is arranging for a concert tour through Germany.

—The Prince of Wales assumed the entire pecuniary responsibility of the English concerts at the Paris Exposition.

—The Alleanians, under the management of J. M. Boulard, are making a tour of Great Britain.

—Mr. and Mrs. Strakosch and Miss Kellogg left London, England, for Paris, July 22d.

—The great organ in Boston, Mass., is played Wednesdays and Saturdays by W. J. D. Leavitt.

—Wagnerism has met with a reverse in Brussels. The benefit for the Bayreuth fund was a fiasco.

—Patti has been singing to overflowing houses in London, while Albani has made a series of triumphs.

The choir of the New England Church, at Boston, will contain 80 sopranos, 75 altos, 65 tenors and 80 basses next year, with sixteen additional voices for solos.

—The name of Mme. Patti (alone with that of Malibran) has been inscribed in the Book of Gold of the Philharmonic Academy of Bologna.

—"The Children of Orpheus," by King Oscar, of Sweden, has been sung with success at Stockholm by the students of the Upsala University.

Mlle. Bertelli made a successful debut as *Leonora* in "Trovatore" at Covent Garden.

—M. Faure demanded \$8,000 for singing four times in Madrid on the occasion of Alfonso's marriage.

—Mlle. Valda (Miss Julia A. Wheelock, of Boston), has scored another success at Malta, in Verdi's "I Duo Foscari."

—Miss Thursby's debut in London was successful. One of the critics says she is eminently qualified for an operatic career.

—Miss Julia Gaylord and Mr. Frederick Packard, both members of Carl Rosa's English Opera Troupe, are about

to become man and wife.

—Gilmore's Band has met with success in Liverpool and Dublin. The reception accorded to them has been greater than they anticipated.

Donn Piatt says the proper thing to do when your horse is running away is "to hold fast to your seat and say your prayers. Any how, hold fast to your seat."

An old lady, troubled with rheumatism, was asked if she had tried electricity. 'Yes,' she said, 'I was struck by lightning a year ago, but it didn't do me a mossel of good.'

Josh Billings says: 'Give the Devil his due,' reads well enough in a proverb; but, mi friend, what will become uv me and you if this arrangement is carried out?

'What I object to,' said a Texas horse-thief, as he was about to be hung, 'is your hanging me here in the sun when there's plenty of shade close by. However, go ahead.'

Says a Wisconsin editor: "A young poetess sends in a contribution entitled 'Let us Love.' We will do our best, but we have been married over four years now and are a little out of practice."

—The farewell performance of the English and Italian Opera Company, embracing Emma Abbott, Annie Louise Cary, Teresa Carreno, G. L. Gottschalk, William Castle, and Mr. Pratt as music-director, took place at the Opera House, Newport, R. I., Aug. 10.

—It is reported in New York music circles that Strakosch has secured Miss Cary for a five months' season, with the right to renew for two months more. He will pay her \$2,400 a month in gold, or \$400 a month more than she received last season.

—The libraries of Berlin and Munich have refused to buy the original manuscripts of Schiller and Goethe's correspondence, which were offered to them for 4,000 thalers. To save the collection from being broken up or bought by foreigners, the publishing firm of Cotta, in Stuttgart, has secured it.

—Benham's *Review*, speaking of the recent Indiana Music-teachers' Convention, at which Karl Merz, Esq., delivered his lecture on "Genius," says: "For the

next hour and a quarter the Convention listened with interest to a lecture on 'Genius,' by Mr. Karl Merz, of Oxford, O. The grand thoughts he uttered were indicative not only of profound scholarship, but of genius itself. At the conclusion of his lecture the Association tendered Mr. Merz, a hearty vote of thanks."

—Mme. Christine Nilsson has definitely declined to take part in the present Italian opera season at Her Majesty's Theatre. M. Faure has followed her example; and, so far, the list of secessionists also includes the names of Madame Trebelli-Bettini, Signor Tamberlik, Herr Rokitansky, Herr Berehns, and Madame Marie Roze. This is not all the fault of the manager. In Madame Nilsson's case the director made every endeavor to secure the services of the Swedish prima donna for his subscribers, but the lady persistently declined to accept any terms whatever from Mr. Mapleson.

—The fortunes of Gilmore's Band, despite the many rumors to the contrary which appear to have emanated from the same prejudiced source, are not at the low ebb at which they have been put, if we are to place faith in our private advices. These describe the tourists as having been fairly successful in Great Britain, and in their present trip on the Continent. With the exception of the embarrassment occasioned by the absconding of their agent, M. Greire, with a portion of their funds, they have been doing excellently well since they left Paris. In Belgium and Holland they did a fine business, particularly in Amsterdam, where they drew an audience of 5,000 people; and their engagement in Germany is described as having been, to the date of our latest advices, a flattering one, being in the very strongholds of music. We can, therefore, draw the conclusion that the band is doing at least fully as well as during either of the previous Summer seasons in New York, and that there is no cause to fear a dismemberment of this excellent organization, the individual members of which could hardly have looked for a large pecuniary profit, but just such a result as they have, so far, accomplished, which a correspondent sums up in the following:

"Our tour is a success. We have not made our fortunes, but we have paid our bills, and our treasury is not empty."

THE MAN IN THE MOON IS LOOKING, LOVE.

(As sung in "Babes in the Wood.")

Words by T. S. LONSDALE.

Music by W. G. EATON.

The musical score is written for piano and three voices. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 3/4 time signature. The vocal parts are written on a single staff with a treble clef. The lyrics are arranged in three systems, each corresponding to a different vocal part. The first system of lyrics is: 1. You all know what this feel - ing is, When at some qui - et; 2. The oth - er night, on Do - ver Cliffs, A girl sat there with; 3. As we sat gaz - ing at the moon, Like spoon - ey lov - ers. The second system of lyrics is: spot,..... All a - round you may be ice, But the; me,..... The moon a - bove kept peep - ing out, With; do,..... My arm, of course, was round her wist Nigh.

love's..... burn - ing hot;..... Of course her hand so
look of naugh - ty glee;..... I whis - pered tales of
squeez - ing her in two;..... I heard the moon say

tight love, to you squeeze, and said, the stars, As you both gaze a - far,..... Yes, But
"Don't be a tim - id miss,..... But
"That pair I'll go and wed,"..... And

while the moon is laugh - ing at you, Knowing what fools you are.....
while the moon's be - hind a cloud, Just one sweet lit - tle kiss.'.....
as the moon came from a - bove, I rolled clean out of bed.....

Spoken after 1st Verse. When you are in love, and sitting on some romantic cliff, by the light of the moon you gaze in the girl's face, and imagine how much powder and rouge she has been putting on, and she's thinking at the same time, what expressive eyes, how his nose turns up, and I think I should love him a little more if it was a Roman, and the moon is winking at you and seems to say: CHORUS.

Spoken after 2d Verse. Now don't, don't you see the man? What man? Why, the man in the moon! He's laughing at us. But just one, dear! No, no! CHORUS.

Spoken after 3d Verse. It was a dream. I was not at Dover Cliffs, sitting with a girl by moonlight. I was in bed at Brixton, with a rushlight shining upon me, and dreaming it was the moon, and my darling Matilda saying: CHORUS.

CHORUS.

Soprano.

The man in the moon is look - ing, love, He's winking, love, He's blink - ing,

Alto.

Tenor.

The man in the moon is look - ing, love, He's winking, love, He's blink - ing,

Bass.

Accomp.

love, And each lit - tle star can tell where you are— The man in the moon is look - ing...

love, And each lit - tle star can tell where you are— The man in the moon is look - ing...

New Songs. . . . New Piano Pieces.

Published in the Autumn and Winter of the Years 1877-78.

Concert or Exhibition Songs.

It is not intended, by this general title, to designate songs of great difficulty, but rather those of a character very likely to win applause from an audience at any public performance.

Songs of EMMA ABBOTT.

On the title page of this set will be found a fine portrait of the gifted songstress, and also the names of a few of her favorite songs. We here describe but one.

Ouvrez. (Open the Door). *Mach Auf!* Bolero by Dessauer. G major and minor. 5. d to g. 40

A peculiar and pretty scene, which has a Spanish character, although the words are English, German and French. A party of friends are supposed to be returning from a festival or fair at Sevilla, and are making a din at the door, to arouse the pretty maiden who could not go, but who has been remembered in the purchase of many a "pretty" which is now ready to be displayed.

"Und lassen dir erzählen,
Von Sang, und Tanz, und Spiele."
"Ope the door, my love,
For I have much to tell."

Triumphant and Glorious. Bass Song, from the Oratorio of Job. Sung by M. W. Whitney. Composed by Dr. Wm. Russell. Db. 4. A (bass clef) to e. 60

For a heavy, rotund bass voice, a very effective song. The words are:

"Triumphant and glorious, the Lord still maintains
His Honor victorious, and o'er his foes reigns."
These are repeated in many ways as common in Oratorio solos.

And if thou wilt, remember! and if thou wilt, forget! Words by Christine Rossetti. Music by Mrs. J. P. Morgan. Keys of G and E. 3. E to E. 35

A song full of meaning, that has been sung (doubtless with applause) by Miss Anne Louise Cary.

"But, dreaming through the twilight,
That doth not rise nor set,
Haply, I may remember,
And, haply, may forget."

Duets and Quartets.

Lulu is floating with me. Barcarolle. Words by Chizler. Music by V. Cirillo. F. 3. c to E. 75

One of the sweetest of Boat Glee, of which it is sufficient to give some of the words. It is published both as a Song and as a Quartet. Mixed Voices.

"Floating along, floating along,
Over the summer sea,
The murmuring wavelets chorus our song,
While Lulu is floating with me."

Bright, Golden City. Quartet for Mixed Voices. E. 4. d to E. 30

By C. A. Havens: one of his "Four Sacred Songs." A fine musical tribute to the description of happy land where "Seraphs and angels their glad voices raise,
And join with their harps in a glad hymn of praise."

My Love is far away. B. 4. F to b. G. L. Osgood. 30

A part-song for Mixed Voices, and of excellent quality. "The bees, they hum 'mong opening flowers,
And card birds in green armed bowers,
The earth is kissed by fragrant showers."

The Spring Returning. Duet. Eb. 4. E to g. Concione. 40

The "maestro" Concione calls this a "Nocturne," but it is full of the brightness of a fair April day. Words are in Italian and English.

"E spiran le foreste
Vita dolcezza odor."

Evening on the Lake. Quartet. Mixed Voices. Words by A. B. Barrows. Music by W. J. D. Leavitt. G. 3. d to g. 40

"Starlight on the Lake!
Beautiful Starlight!"

A very bright and merry affair, all right for lake or harbor parties.

He giveth His Beloved, Sleep! D. 4. d to D. Havens. 30

A beautiful and consoling Song in four parts. (Mixed voices) with an Alto solo.

"Sorrow and care may meet,
The tempest cloud may lower;
God doth his own in safety keep."

Sunset. Duet. Words by Maria X. Hayes. F. 3. F to F. Ciro Pinsuti. 40

"As thou settest, so must we,
And like thee shall rise at morning."

Good thoughts, set to music by a skilful hand.

Piano Pieces with Illustrated Titles.

Army and Navy Grand March. F. 3. A. E. Warren. 60

The illustration is of the Army and Navy Monument on Boston Common. A valuable one to keep for reference, and the March is one of those played by the bands on the memorable occasion of the dedication of the column. A copy of the march is among the documents placed in or under the corner stone for preservation. The music is powerful and sufficiently brilliant.

Pianoforte Pieces or Rondos.

Under this head are included most pieces that are not Marches or Dance Music of some kind; as Capriccios, Transcriptions, Descriptive Pieces, Reveries and Nocturnes, and perhaps "Songs without Words" and the more melodious of Etudes.

La Bacchante des Gnomes. 2d Etude by Edgar H. Sherwood. Eb. 6. 75

In this stormy piece the Gnomes rush through all sorts of Chromatic evolutions, make various nimble runs, and finally disappear after a few dozen *trills* and leaps in chords. A stirring composition, with no end of healthy exercise for the fingers.

The Shepherd's Dream. Reverie. By W. F. Sudds. Ab. 4. 50

This graceful composition has the same kind of rich melody as the familiar "Shepherd Boy." Although it is quite a different piece. There are plenty of bright arpeggios and grace notes in profusion.

Fairie's Evening Song. Capriccio for Piano. By W. F. Sudds. Bb. 4. 50

Full of melody. There are a number of Chromatic runs, some rather delicate and difficult staccato, double note passages, and other things requiring nimble fingers and a well trained "touch."

Sweet Bye and Bye. Transcribed by A. E. Warren. 30

Sweet Bye and Bye. Transcribed by Alberto Hyman. 40

Here are two arrangements of the same favorite air, about equally good, and yet differing enough to make both interesting. Mr. Hyman's (Bb 3) varies simply by means of a tremolo and various chords; Mr. Warren's still more simply, by means of a melody in the left hand, and a few easy arpeggios. This favorite song seems to be of the sort that "never tires."

Evening Bell. Descriptive Piece. Bb. 4. Mendelssohn. 40

This is an outcome of a playful spirit in the composer, and is founded on the notes of the little bell, which relentlessly indicated the time of departure from a mansion, where he was being hospitably entertained. Somewhat elaborate, it is still an impromptu, dashed off in an hour or two.

Spring Song. F. 4. Edward Fisher. 40

This is almost vocal in its full sway or rejoicing, and very fairly illustrates the jubilant return of the birds and the flowers.

Romance. Op. 26, No. 1. F. 3. Anton Rubinstein. 40

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Words by B. C. STEPHENSON.

Music by ARTHUR SULLIVAN.

MEZZO SOPRANO.

ANDANTE ESPRESSIVO.

Piano introduction in G major, 3/4 time. The music features a melody in the right hand and a harmonic accompaniment in the left hand. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a piano (p) dynamic. The seventh measure is marked with a piano (p) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a piano (p) dynamic. The tenth measure is marked with a piano (p) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a piano (p) dynamic. The thirteenth measure is marked with a piano (p) dynamic. The fourteenth measure is marked with a piano (p) dynamic. The fifteenth measure is marked with a piano (p) dynamic. The sixteenth measure is marked with a piano (p) dynamic. The seventeenth measure is marked with a piano (p) dynamic. The eighteenth measure is marked with a piano (p) dynamic. The nineteenth measure is marked with a piano (p) dynamic. The twentieth measure is marked with a piano (p) dynamic. The twenty-first measure is marked with a piano (p) dynamic. The twenty-second measure is marked with a piano (p) dynamic. The twenty-third measure is marked with a piano (p) dynamic. The twenty-fourth measure is marked with a piano (p) dynamic. The twenty-fifth measure is marked with a piano (p) dynamic. The twenty-sixth measure is marked with a piano (p) dynamic. The twenty-seventh measure is marked with a piano (p) dynamic. The twenty-eighth measure is marked with a piano (p) dynamic. The twenty-ninth measure is marked with a piano (p) dynamic. The thirtieth measure is marked with a piano (p) dynamic. The thirty-first measure is marked with a piano (p) dynamic. 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The forty-eighth measure is marked with a piano (p) dynamic. The forty-ninth measure is marked with a piano (p) dynamic. The fiftieth measure is marked with a piano (p) dynamic. The fifty-first measure is marked with a piano (p) dynamic. The fifty-second measure is marked with a piano (p) dynamic. The fifty-third measure is marked with a piano (p) dynamic. The fifty-fourth measure is marked with a piano (p) dynamic. The fifty-fifth measure is marked with a piano (p) dynamic. The fifty-sixth measure is marked with a piano (p) dynamic. The fifty-seventh measure is marked with a piano (p) dynamic. The fifty-eighth measure is marked with a piano (p) dynamic. The fifty-ninth measure is marked with a piano (p) dynamic. The sixtieth measure is marked with a piano (p) dynamic. The sixty-first measure is marked with a piano (p) dynamic. The sixty-second measure is marked with a piano (p) dynamic. The sixty-third measure is marked with a piano (p) dynamic. The sixty-fourth measure is marked with a piano (p) dynamic. The sixty-fifth measure is marked with a piano (p) dynamic. The sixty-sixth measure is marked with a piano (p) dynamic. The sixty-seventh measure is marked with a piano (p) dynamic. The sixty-eighth measure is marked with a piano (p) dynamic. The sixty-ninth measure is marked with a piano (p) dynamic. The seventieth measure is marked with a piano (p) dynamic. The seventy-first measure is marked with a piano (p) dynamic. The seventy-second measure is marked with a piano (p) dynamic. The seventy-third measure is marked with a piano (p) dynamic. The seventy-fourth measure is marked with a piano (p) dynamic. The seventy-fifth measure is marked with a piano (p) dynamic. The seventy-sixth measure is marked with a piano (p) dynamic. The seventy-seventh measure is marked with a piano (p) dynamic. The seventy-eighth measure is marked with a piano (p) dynamic. The seventy-ninth measure is marked with a piano (p) dynamic. The eightieth measure is marked with a piano (p) dynamic. The eighty-first measure is marked with a piano (p) dynamic. The eighty-second measure is marked with a piano (p) dynamic. The eighty-third measure is marked with a piano (p) dynamic. The eighty-fourth measure is marked with a piano (p) dynamic. The eighty-fifth measure is marked with a piano (p) dynamic. The eighty-sixth measure is marked with a piano (p) dynamic. The eighty-seventh measure is marked with a piano (p) dynamic. The eighty-eighth measure is marked with a piano (p) dynamic. The eighty-ninth measure is marked with a piano (p) dynamic. The ninetieth measure is marked with a piano (p) dynamic. The ninety-first measure is marked with a piano (p) dynamic. The ninety-second measure is marked with a piano (p) dynamic. The ninety-third measure is marked with a piano (p) dynamic. The ninety-fourth measure is marked with a piano (p) dynamic. The ninety-fifth measure is marked with a piano (p) dynamic. The ninety-sixth measure is marked with a piano (p) dynamic. The ninety-seventh measure is marked with a piano (p) dynamic. The ninety-eighth measure is marked with a piano (p) dynamic. The ninety-ninth measure is marked with a piano (p) dynamic. The hundredth measure is marked with a piano (p) dynamic.

The sun is set - ting and the hour is late, Once more I
The clock is strik - ing in the bel - fry tower, And warns us

stand be-side the wick - et gate, The bells are ringing out the
of the ev - er fleet - - ing hour, But nei - ther heeds the time which

dy - ing day, The chil - dren singing on their home - ward way, And
on - ward glides, For time may pass a - way, but love a-bides. I

cres. he is whisp'ring words of sweet in - tent, While I, half
feel his kiss - es on my fe - - vered brow, If we must
dim. *p*

rall. doubting, whis - per a consent, Is this a dream? then
part, ah! why should it be now? Is this a dream? then
un poco piulento. p p *p*

wak - ing would be pain, Oh, do not wake me, let me dream a-

-gain. Is this a dream? then wak - ing would be pain,

cres. *cres.*

Oh! do not wake me, do not wake me, let me dream a - gain.

f *ff* *appassionato ad lib.* *con forza.*

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He glad in the Lord.
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Come, said Jesus.
Come unto Me.
Give thanks.
Glory to God. (Christmas.)
Gloria in Excelsis.
Gracious Spirit, love divine.
Guide our footsteps.
Hear our Prayer.

Holy, Holy Lord.
Holy Father, hear.
Holy Lord God of Sabaoth.
Hymn Chant. (Communion.)
Hymn Chant. (Funeral.)
I love thy Kingdom, Lord.
I love them that love me.
It is a good thing.
I will lift up mine Eyes.
I will arise.
Jesus, lover of my Soul.
Jesus, meek and gentle.
Let the People praise thee.

CONTENTS :

Let the Words of my Mouth.
Lift your glad Voices. (Easter.)
Make a joyful Noise.
Mighty Father.
My Country.
Now the Shades of Night.
O be joyful in the Lord.
O, praise God.
Oh! where can rest.
Passing over.
Praise the mighty God.
Praise the Lord.
Praise waiteth for thee.

Praise waiteth for thee.
Praise the Lord, O my Soul!
Praise, for He is gracious.
Praise ye the Lord.
Responses. Nos. 1 and 2.
Rock of Ages.
Safely through another Week.
Sacred Peace.
Saviour, breathe an Evening
Shout the glad Tidings.
Softly the Light of Day.
Softly fades the Twilight Ray.
So fades the blooming Flower.

Teach me Thy Statutes.
Teach us, O Lord.
The Day is passed.
The Lord's Prayer.
The Lord my Shepherd.
There is no Place.
Thine forever.
Thou art my Strength.
Thou dear Redeemer.
Thou wilt keep him in Peace.
Unveil thy Bosom.
Venite, in B.
Worship the Lord.

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Blow, gentle Gales.
Blow, Winter Wind.
Bogle Song.
Come away.
Come, Brothers.
Cradle Song.
Class Parting Song.
Centennial Song.
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Dear Switzerland.
Decoration Day.
Ever true.
Evening Song.
Fairy Song.
Fairy Whispers.

Farewell to the Wood.
Farewell Boat Song.
Farmer's Song.
Five times, by the Taper's light.
Flow, softly flow.
Forest Life.
Good Morning.
Good Night.
Good Wishes.
Hurrah for Columbia.
I cannot Sing.
In Summer's cool shade.
In the lonely Vale.
In the Sweet Long ago.
In the Forest.
Land of Freedom.
Love, sweet Love.
May.
May Flowers.
Maying Glee.
Maid May's Concert.
Minstrels are we.

Morning Chorus.
Mountain Life.
Night and Morning.
Night on the Mountain.
Oh, hush thee.
Oh, fly with me.
Our Boat.
Over the Grave.
Phoebus.
Pit-pat falls.
Ripe Strawberries.
She sleeps.
Sleighbing Glee.
Sleighbing Song.
Silver Moonlight.
Sleep, gentle Lady.
Sleep in Peace.
Spring Morning.
Spring Song.
Summer.
Sweet is the Hour.
Song should breathe.

Song of the Triton.
The Bird of Paradise.
The Belfry Tower.
The Exile.
The Singer's Carnival.
The Rover.
The Rover's Joy.
The Last Night.
The Tempest.
The Old Fath.
The little brown Church.
The Herdsman.
The three Chafers.
The joyful Parting.
The Fountain.
The cool Fountain.
The old Church Tower.
The Month of May.
The Starry Night.
The Starry Banner.
The Sky-Lark.
The glorious Land.

The Power of Love.
The Dream.
The Hoar Frost fell.
The Violet.
The Watcher.
The Watchman.
There's one that I love.
Through the Wood.
Tyrolian Ducks.
Tyrolese Song.
Venetian Boatman's Song.
Watching Angels.
Wandering Minstrels.
When Winds do breathe soft.
When soft Winds blow.
When the Roses.
We'll crown them.
While the Lark's gay song.
Who comes so dark?
Who shall be fairest?
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Come, Holy Spirit..... *Emerson*
Come unto Him..... *Gossard*
Fast falls the Eventide..... *Danks*
Father of Mercies..... *Emerson*
God that made..... *Emerson*
God be merciful..... *Sir J. Goss*
Guide me..... *Emerson*
Hear our Prayer..... *Ryder*
Heavenly Father..... *Farmer*

How sweetly flowed..... *Marshner*
I will call on the Lord..... *Hummel*
I cannot always trace..... *Doig*
I will be glad..... *Petri*
It is a good thing..... *Hayden*
Nearer, my God..... *Clarke*
O, most merciful God..... *Emerson*
O, Holy Jesus..... *Ewing*
O, Lord most Holy..... *Abt*
O, Lord most merciful..... *Maselli*
O, Lord our Governor..... *Gordely*

O, for the wings..... *Mendelssohn*
Oh, when shall I be free..... *Mrs. Scott*
Praise thou the Lord..... *Leicht*
Prepare ye the way..... *Garrett*
Rest, weary Heart..... *Emerson*
Rock of Ages..... *Hansen*
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Sabbath Morning..... *Emerson*
Sanctus..... *Lambillotte*
Softly fades the Twilight..... *Hansen*
Soft as fades the Sunset..... *Emerson*

See, from Zion's sacred..... *Emerson*
See Daylight is fading..... *Emerson*
Song of Judgment..... *Mendelssohn*
Sleep thy last sleep..... *Burnby*
Show me Thy ways..... *Emerson*
Sweet is thy Mercy..... *Burnby*
The Lord is in His Holy Temple..... *Emerson*
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mf Ped. *

Ped. *

Ped. *

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Ped. *

Ped. *

Ped. *

pp *

Ped. *

Sva

Ped. *

Ped. *

Ped. *

Ped. *

mf Ped. *

Ped. *

rinf. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

2x

una Corda 8va

pp
Ped. *

8va tre Corde. una Corda.

Ped. * p Ped. * mp Ped. * Ped. *

tre Corde.

f il canto. Ped. * Ped. * Ped. * Ped. * Ped. *

8va pleggere
Ped. * Ped. * Ped. marcato il canto. Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped.
f

Ped. * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Sya
pp una Corda.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Sya
tre Corde.

p

pp una Corda al fine.

Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre

pp e poco a poco riten.

Sya
FINE.

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Diamond Cut Diamond. Operetta....."J. E. Thomas. 1.00

These three are mentioned together, because they are all "society" operettas; that is, they are musical plays, each requiring but two or three singers for performance, and needing but such simple scenery as could be improvised in any parlor, or, as far as that is concerned, on the stage or platform of any Academy or Seminary. The music is by good composers, and the simple plots interesting.

In *Palomita*, (one scene, an artist's studio), the artist's servant-maid, *Palomita*, is the heroine, and accomplishes various wonders as a "veiled singer," (with whom the artist falls in love), and in managing the cross old man, who is the other character of the play. The part of "the populace" may be taken by non-musical people.

In *Pauline*, who is a "Belle at Saratoga," the lady inclines somewhat to her "true love," and somewhat to the rich adorer, to "catch" whom she has been conveyed thither. But of course "true love" triumphs.

In *Diamond cut Diamond*, two young married people, travelling in Italy, separately steal in, (in disguise), to see a masked ball, and are quite "taken" with each other. This gives rise to comical scenes of jealousy and sharp "outing," in which no one is fatally injured. Scene,—a Hotel Parlor.

Redemption Hymn......By J. C. D. Parker. 30 cts.

A beautiful composition for Mixed Voices, in which the first portion has special reference to Christmas, at which season it was sung by the Boston Handel and Haydn Society.

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THE LAST HAPPY HOURS.

WALTZ.

KÉLER BÉLA.

Arr. by RAPHAELSON.

The first system of musical notation for the waltz. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a triplet of eighth notes, followed by a half note, and then a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A first ending bracket spans the final two measures of the system, marked with a first ending '1' and a second ending '2'. The system concludes with a piano (p) dynamic and a 'Ped.' (pedal) instruction.

The second system of musical notation. It continues the melody and accompaniment. The right hand has a half note followed by a quarter note, then a half note. The left hand continues with eighth notes. A first ending bracket is present, marked with a first ending '1' and a second ending '2'. The system ends with a piano (p) dynamic and a 'Ped.' instruction.

The third system of musical notation. The right hand features a half note followed by a quarter note, then a half note. The left hand continues with eighth notes. A first ending bracket is present, marked with a first ending '1' and a second ending '2'. The system ends with a piano (p) dynamic and a 'Ped.' instruction.

The fourth system of musical notation. The right hand features a half note followed by a quarter note, then a half note. The left hand continues with eighth notes. A first ending bracket is present, marked with a first ending '1' and a second ending '2'. The system ends with a piano (p) dynamic and a 'Ped.' instruction.

First system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). The system contains six measures. The first measure has a first ending bracket. The second measure has a second ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The fifth measure has a first ending bracket. The sixth measure has a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). The system contains six measures. The first measure has a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The fifth measure has a first ending bracket. The sixth measure has a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). The system contains six measures. The first measure has a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The fifth measure has a first ending bracket. The sixth measure has a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals.

Fourth system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). The system contains six measures. The first measure has a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The fifth measure has a first ending bracket. The sixth measure has a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals.

Fifth system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). The system contains six measures. The first measure has a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The fifth measure has a first ending bracket. The sixth measure has a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals.

First system of musical notation. The treble clef staff contains a melody with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1, 2, 3, and 4. The bass clef staff provides a harmonic accompaniment with chords. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation. The treble clef staff continues the melody with triplets and sixteenth notes. The bass clef staff features a change in dynamics from piano (*p*) to forte (*f*) and back to piano (*p*). A pedal point instruction (*Ped.*) and an asterisk (*) are located below the bass staff.

Third system of musical notation. The treble clef staff shows a first ending (*1st.*) and a second ending (*2d.*) bracketed together. The bass clef staff includes a forte (*f*) dynamic marking and a crescendo hairpin.

Fourth system of musical notation. The treble clef staff features a melody with many beamed sixteenth notes and triplets, marked with fingerings 1, 2, 3, and 4. The bass clef staff provides a steady accompaniment with chords. A forte (*f*) dynamic marking is present at the beginning.

Fifth system of musical notation. The treble clef staff continues the fast-paced melody with triplets and sixteenth notes, marked with fingerings 1, 2, 3, and 4. The bass clef staff includes a first ending (*1st.*) and a second ending (*2d.*) bracketed together. The system concludes with the instruction *Da Capo.*

New Pieces for the Piano.

Published in the Autumn and Winter of the Years 1877-78.

Quadrilles.

- Mazurka Quadrille.** Violin and Piano. 3. *S. Winner.* 50
This is one of nine quadrilles, with a common title, giving quite a variety. Mr. Winner understands the instruments for which he arranges, and brings in no unnecessary difficulties.
- Cellier's Tower of London Quadrille.** 3. *Strauss.* 40
This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

Waltzes.

"Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.

- Village Belle Waltz.** C. 3. *By W. F. Suds.* 30
A bright waltz, with a most agreeable sparkle to it.

- Nancy Lee Waltz and Quickstep.** Eb. 3. *By C. E. Pratt.* 40
Includes a favorite melody, finely arranged for the piano.

- Dream of Pleasures Waltzes.** 3. *By R. H. Clouston.* 60
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.

- International Rifle Match Waltzes.** 3. *By C. E. Pratt.* 75
Four bright waltzes, with an Introduction and a Coda. Musical refinement will agree that Mr. Pratt has hit the mark, this time.

- No. 1. Silver Cross Waltz.** C. 3. *J. S. Knight.* 30
" 9. Don't forget me. Waltz. C. 3. " 30

These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. K. had quite a "strange-like" facility in the composition of music for the dance for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.

- Two Waltzes for 4 Hands.** *By Carl Bohm,* each, 40

- No. 1. Grace. (La Gracieuse.)** D. 3.

- " 2. Golden Locks. (Blonde Locken.) G. 3.

These are bright and rather easy waltzes, rendered still more bright and spirited by the 4-hand arrangement.

- Telephone Waltz.** F. 2. *J. W. Turner.* 30
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.

- Valse Avenirne.** Ab. 3. *Spindler.* 35
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.

- The Man in the Moon Waltz.** D. 3. *Fernald.* 30
A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.

- Wedding Tour Galop.** *By Louis Wallis.* F. 3. *Strauss.* 35
Quite pleasing enough to merit its pretty name. Contains a couple of glissandos, and quantities of accents, staccato marks and marks of expression.

- Spring Greeting.** Galop de Bravoure. Db. 3. *By T. B. Grass.* 40
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to Spring, with quantities of octaves, chromatics and arpeggios, a sort of March wind galop.

- Wild Rose Schottische.** A. 3. *J. S. Knight.* 30
The charming wild rose has here an elegant tribute of bright tones.

- Minuet by Boccherini.** A. 3. *Arr. by J. Löw.* 35
Quiet and pretty. Played by Thomas's orchestra. For 4 hands, and also for 2 hands.

- First Attempt Polka.** Bb. 2. *Riley.* 30
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.

- Hidden Smiles.** Mazurka Caprice. F. G. *By Fred. Kenyon Jones.* 65
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

- 5th Avenue Bell Chimes March.** A. 3. *By J. A. Helfrich.* 35
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.

- School Girl's March.** D. 3. *By Maurizio G. Giannetti.* 30
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.

- Telephone March.** G. 3. *J. W. Turner.* 31
A fine march or quickstep, with a title for the times.

- Secret Love. Gavotte.** *Johann Resch.* 35
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.

- Grand Turkish March.** Bb. 3. *Henry Pierre Keens.* 40
As performed by Gilmore's Band at the Summer Nights' Concerts. A very spirited March, which should make its way to popularity without the endorsement of the "concerts," which, however, have given it a good "launch."

- Four Compositions by Francis Mueller.** Each, 30
No. 1. Farewell Schottische. F. 3.
Easy and pleasant practice, the only difficulty being to master a few short runs in octaves.

- Old Nick's Galop.** F. 3. *J. S. Knight.* 30
Rather a wicked name for a very innocent and pretty galop.

Instructive Pieces.

These pieces are by no means only for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.

- Six Easy Sonatas.** *By G. Gurllett.* Each, 35
An easy Sonata is a Sonata. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.

- Musical Nougat.** 12 Melodious pieces in the easiest Major and Minor keys, graded as to difficulty. In 3 Numbers. Each, 75
These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Lichner, and comprise:

In the 1st Number, "Blue Violets," "Reseda," "Dancing and Spinning," and "Golden Spurs,"

In the 2d Number, "Evergreen," "Forget me not,"

"Snow-bells," and "Lilies,"

In the 3d Number, "Pure White," "May Blooms," "The Prize," and "The Cypress Tree."

- The Merry Days of Youth.** Six Melodious and Instructive Pieces. *By Josef Löw.* 80
No. 1. A Morning in the Woods. "Morgens in Walde." C. 3.
May serve as a specimen. It is a fine piece, and pays for the learning.

Rondos.

- The Sirens. (Die Sirenen).** Ab. 3. *Spindler.* 35
The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Blüette, in which Spindler shows his usual good taste.

- Song of the Summer Winds.** Reverie. Eb. 4. *Newton.* 35
The summer breezes and the whispering pines and heathlocks, suggest many restful reveries,—which are here very gracefully expressed.

- Gay Posies. (Blümlin Tausendshon).** Op. 230. C. 3. *Spindler.* 35
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.

- Evening Song.** Op. 85. No. 12. Bb. 4 and 3. *Schumann.* 25
There are two arrangements, one easier than the other, on opposite pages.

- The Chimes of Home.** F. 4. *Parker.* 40
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 6." to E, means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

EMERSON'S CHORUS BOOK. By L. O. EMERSON. (\$1.25 or \$12.00 per dozen), has an admirable collection of Sacred Choruses, and an equal number of Glee, forming one of the best collections out for Societies.

CHORUS CHOIR. By Dr. E. TOUTEE. (\$15.00 per dozen), has 75 Anthems and Choruses, all of high character, and 25 Chanzes and 70 Duets, all very appropriate for use in Church Service, as well as for the practice of Musical Societies.

CANTATAS. It is now quite a common thing for Choirs, Schools and Societies to give Cantatas (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

THE AMERICAN GLEE BOOK. By W. O. PERKINS, is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glee, and also Part-songs, etc. 224 pages and more than 100 pieces.

SHERMAN & HYDE'S MUSICAL REVIEW.

MUSICAL ITEMS.

—Max Strakosch's arrival in Vienna has been reported.

—Apropos of opera business next season, it is said that Mr. Strakosch asks seventy-five and eighty per cent. of the gross receipts.

—On their way home, the Turin Orchestra, under Signor Pedrotti, gave two concerts at Lyons.

—Mme. Anna Bishop has been before the public forty-one years. She made her debut in London when twenty-three.

—Patti won't come to America for any thing less than the old war prices. Very well, let her stay in effete old Europe.

—Herr Wilhelm, the eminent violinist, is to receive \$50,000 for a seven months engagement in America. So says rumor.

—The French government would not permit Gilmore's Band to play in their gorgeous uniform. They had to come to dress coats.

—Miss Emma Abbott made her first appearance in *Faust* at the Park Theatre, Brooklyn, on the 17th of September, with the Hess English Opera Company.

The hundredth anniversary of the foundation of the Munich Hof-Theatre is to be celebrated in October next, in a manner befitting the great artistic traditions of that institution.

—According to an exchange, Miss Melville left the Hess company for a reason similar to that which impelled Miss Abbott to abandon the London Italian opera company.

—Johann Strauss, the celebrated dance composer of Vienna, whose first wife died three months ago, has married a Fraulein Angelica Dittrich, a vocalist.

—Mr. W. H. Crane and Mr. E. A. Sothorn were among the Americans present at the thirty-third Anniversary dinner, at Freemason's Tavern, London, of the Royal General Theatrical Fund, which occurred July 2d.

—A new opera, the "Sound of the Bells at Notre Dame" (founded, of course, on Hugo's novel), is to be produced at the Stockholm Opera. The music is by Conrad Nordquist, conductor of the opera-house.

—The "Amants de Verone"—with Capoul and Heilbron in the principal parts—will follow the performances of *Aida* in French at the Theatre Lyrique.

—Mlle. Krebs having been ordered by her medical advisers to take some months repose, and to desist from public playing, will not appear at Messrs. A. and S. Gatti's Promenade Concerts at Covent Garden this season.

—M. Lecocq's new opera bouffe, to be produced at the Renaissance, Paris, next winter, with Mlle. Zulma Bouffier in the chief part, has been named *La Camargo*.

—Mlle. Stella Corva, a singer who has been well received in English aristocratic circles, has been engaged by Mr. Gatti to sing at the Promenade Concerts at Covent Garden Theatre, London.

—The receipts of the two concerts at the Teatro Dal Verme, Milan, by the orchestra of the Scala amounted to 12,000 francs.

—The orchestras of the Royal Opera House, Berlin, and of the Stadttheater, Cologne, are being lowered in imitation of the orchestra at Bayreuth.

—The autumn season at Her Majesty's Theatre, London, will commence on Oct. 21st. According to present arrangements, the most interesting features will be the revivals of "Mireille" and "La Forza del Destino."

—Herr Raimund Hartel, senior partner in the firm of Breitkopf & Hartel, at Leipzig,

who celebrated, a few years since, his fiftieth anniversary as a printer, celebrated on the 19th of July, a similar jubilee as a music publisher.

—Mme. Marchesi has again resigned her post at the Vienna Conservatoire, and has been succeeded as teacher of singing by the once famous vocalist, Frau Dustmann. Mme. Csillag, has also been made professor of singing. The fees for pupils have been raised to 150 fl. per annum.

—Max Strakosch has stated in London that he is going to bring out "Carmen" next season in America, with Miss Cary in the title part. What does it matter to Max Strakosch whether the composer has written the role for soprano or?"

—Edward Hopkins, the Music Publisher, and dealer in general musical merchandise, has removed from Fourteenth Street to No. 1165 Broadway, under the Coleman House, where he will have an agency for the *Music Trade Review*.

The numerous reports of Mr. Thomas' movements after the close of the Garden season are without foundation. What he will do between the close and the commencement of the rehearsals for the New York and Brooklyn Philharmonic and symphony concerts is not definitely settled.

—At a recent "concours de piano" at the Paris Conservatory, the jury unanimously awarded the first prize to the little Mlle. Kleberg, a child of twelve years, who played like an artist, reading her music at sight without the least hesitation. She is a pupil of Mme. Massart.

—Mme. Anna Bishop will return to England in the fall. She only came over to visit her friends in America. Mme. Bishop will not travel any more, though she may sing occasionally in public. She will devote her time to her autobiography, for which she has much valuable material already collected.

—"Polyeucte"—Gounod's "Polyeucte"—the "Polyeucte" that has already been so much talked of and even disputed over—is at last very near being given. As soon as the holidays of Mme. Krauss are over the rehearsals are to commence; and the lovers of musical emotions who may be in Paris towards the end of August will be able to hear and judge this vaunted composition.

—The centenary of the birth of the organist and composer, Hans Gansbacher, the friend and fellow pupil, under the Abbe Vogler, of Carl Maria von Weber and Meyerbeer, was commemorated last month by a music festival, held at Sterzing in the Tyrol, where he was born. The performances, which consisted exclusively of works by the deceased composer, were chiefly sustained by the Innsbruck Musik-Verein. Gansbacher died in 1844, as Dome-Capellmeister, in Vienna.

—A story is told in the lobbies of the Trocadero of the refusal of the Commissioners of the Exposition to allow a composition by Reinecke to be performed on the ground that he is a Prussian composer. At the concert following, when the programme was submitted to the commission, an air by Haydn was found among the pieces set down. "Haydn," said a member; "was not Haydn a German?" "Yes," was the reply. "But he is dead." "Are you sure of that?" asked the enlightened commissioner. Haydn was not, however, interdicted.

—Nicolas Rubinstein, the pianist, who is Director of the Conservatory of Music at Moscow, has gone to Paris for the purpose of organizing three grand official concerts to take place at the Trocadero on the 7, 14, and 15th of September. His own compositions and the best specimens of the sacred music

of Russia will form the staple of the programme. Among the assistants are Henry Wieniawski, the violinist, and his brother, Joseph, who is highly reputed as a pianist.

—The plan of the Promenade Concerts at Covent Garden Theatre, London, which began August 3, is as follows: On every Monday of the eight consecutive weeks during which the concerts will be given, a symphony of Beethoven will be performed. Thus the whole series of these great works—omitting the Choral Symphony—will be heard. Wednesday will always be a "classical" night; Friday a ballad and English night. On Tuesdays and Thursdays the programme will be of a more miscellaneous character, but the first part of the concert will every night consist of a high-class music.

—M. Weber, the musical critic of the *Paris Temps* confines his notice of the performances of Gilmore's Band at the Trocadero, to a disquisition on the balance of instruments in military bands. He describes that of Gilmore's as "a little of everything," says the two bassoons and the contra-bassoon are *de trop* and thinks the saxhorns not in sufficient force to unite the conglomeration. He concludes his analysis as follows: "I counted fifty instrumentalists, although according to the *affiche* containing their portraits they appeared to be more numerous; but with a rational organization and a proper balance of sax tubas a band of forty would at least produce double the effect."

—New York is looking forward with a little flutter to the opening of Mapleson's grand Italian opera season at the Academy of Music October 31. It promises to be an event in the musical history of America. One of the prime donne in his company will probably be the famed Etelka Gerster, the Hungarian, who has made a good success in London, appearing to special advantage in such parts as Zerlina and Arline. It seems to be quite settled that Miss Minnie Hauck, who has done so well in London this season, will be one of the stars of Mr. Mapleson's organization. It is said that Mapleson has made a contract with the New York Academy of Music stockholders for seven years.

—Marie Roze has shown a kind heart in Richfield. When she was there, she found a poor little Episcopal church, and a discouraged minister preaching to a slim congregation of only ten persons. The choir even broke down on "Old Hundred." Mme. Roze sympathized with the struggling little church, and startled the clergyman one Sunday morning by offering to sing in the choir.

"Oh, if you will sing for us, it will do us so much good!" the discouraged minister said, buoyed up by a new hope.

"I will seeng wis verree great plaezer ze songs and ze poems," said Mme. Roze with her sweet French accent.

On Sunday the prima donna sang for the third time. She began with "Greenland's Icy Mountains," which she sang with her sweet French accent as "Greenleenz E-see Montens," and closed with the "Sweet-By-and-By," with W. T. Carlton the magnificent baritone, to support her. The effect of Mme. Roze's singing in the little church has been electrical. It is packed every Sunday to the aisles, and hundreds go away. The collections have increased, the church debt is sliding off, and the struggling church members feel like kissing the generous Frenchwoman a dozen times a day. I believe that Mapleson, the operatic manager, begins to take an interest in the little church, and husband and wife are happier after singing a little hymn for piety's sake than after an ovation in the Academy of Music.—*Eli Perkins*.

Sherman & Hyde's Musical Review.

October, 1878.

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SHERMAN & HYDE'S MUSICAL REVIEW,
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MUSIC IN THE PUBLIC SCHOOLS.

Recent visits to public schools show that the interest in music is unabated. The Clement Grammar School, of which Mrs. A. E. DuBois is Principal, and Miss P. S. Lighte, Vice Principal, is one of those wherein the improvement in music is most conspicuous. Prof. Washington Elliot is the efficient music-teacher, and is ably assisted by the principal and class-teachers. The singing of the pupils is brilliant and spirited, and their style correct. The Valencia Street Grammar School, one of the largest in the city, is under the charge of Mr. Silas A. White, Principal, with Mr. L. W. Reed as Vice Principal. The instruction of Prof. W. E. Price, the special teacher of music, has produced superior results, and the class teachers are interested in aiding him to bring this school to the highest standard. The pupils are very enthusiastic and sing with precision, and with beautiful intonations.

The Tehama Primary School, of which Mrs. E. A. Wood is Principal, has apparently from its location, not the best materials for producing the highest proficiency; but the music-teacher, Miss Marie Withrow, has succeeded in developing the vocal talent of the pupils, until some of the classes cannot be excelled in singing by any corresponding grades in the city. The principals and teachers have realized the importance of smoothness and expression in the vocal efforts of their pupils, and have given Miss Withrow valuable assistance.

The Powell Street Primary School, Mrs. C. J. Gummer, Principal, is one of the best schools instructed in music by Miss Amelia I. Block, and the youthful pupils sing melodiously and correctly. The class teachers of this school too, are fully imbued with a desire to have their pupils excel in music, and have faithfully cooperated with Miss Block. Results like these are very encouraging, and it is now conceded by all, that where the special teacher is fully competent and faithful, and receives good cooperation from the class

teacher, the pupils can acquire an excellent education in the rudiments of music.

On the 17th ult., an interesting debate occurred in the Board of Education upon Director Leggett's resolution to reduce the number of special teachers of music from seven to four. Mr. Leggett and Supt. Mann ably advocated the reduction on the score of economy, and also on the plea that the services of the class teachers could be more fully employed in the primary grades, under the general supervision of a music-teacher, as is done in Boston, without impairing the musical education of the pupils. Director Taylor made an eloquent speech in opposition, claiming that the class teachers were not qualified for additional responsibility in the matter, and that the teachers of Boston had passed through a course of special training in music before their present system was adopted; also that the cause of music would suffer injury by such a reduction as proposed, and the progress of the pupils be lessened. The resolution was lost, the vote standing; Ayes, Directors Fiske, Leggett and Sullivan; Noes, Directors Bacon, Birmingham, Clement, Laven, Mountain, O'Neil, Phillips, Taylor and President Heister. We think public sentiment will favor the employment of seven competent special teachers of music, and that the present system of musical instruction, which has certainly been very successful, will be continued for some time to come.

BALDWIN'S THEATRE.

Since our last issue, the attendance at this favorite theatre has improved, and the popular company has appeared in a series of dramas which possess intrinsic merit, and which have been so well presented as not only to win, but to richly deserve appreciation. "From Singapore to Suez," "The Octoroon," "The Long Strike," "Dearer than Life," "Fouchambault," and "The Romance of a Poor Young Man," have been lately given, the last with conspicuous success. These plays have required versatility of talent, and the company has well fulfilled public expectation. Misses Rose Wood and Louise Sylvester, and Messrs. F. F. Mackay, James O'Neil, Lewis Morrison, J. A. Herne and A. D. Bradley are universally recognized as admirable delineators of character.

The sparkling comedy "Struck Oil" is the novelty presented at the present writing, and the celebrated Mr. and Mrs. Williamson and their associates are drawing full houses. The liberal management of this charming Theatre is entitled to particular praise for the excellence of the scenery and stage effects, and the elegance of costumes. These have heightened the general impression in every case, and in several instances a beautiful landscape or rugged mountain scene has been received with unbounded applause.

Mme. CHARLOTTE VARIAN.

Our list of concert singers and teachers has

received a valuable accession in the person of Madame Charlotte Varian, who has had a thorough education in Italy, and a very successful career as a vocalist throughout the Eastern and Western States. Her appearance in this city on the occasion of Mr S. M. Fabian's late concert, was greeted with deserved commendation from the audience and press. We hope Madame Varian may receive ample patronage from the public of San Francisco. Her address is Colonnade House, corner of Market and Tyler Streets.

Her daughter, Miss Nina Varian, who is well known in theatrical circles, won laurels in *The Celebrated Case* and other plays at Baldwin's Theatre a few months since, and we hope she may be induced to make another engagement in this city.

HEROLD'S ORCHESTRAL MATINEES.

The first series of the third season of Herold's Orchestral Matinees under the direction of Mr. Charles Schutz, opened on the 18th ult. with a good audience, and a really superior performance. Schumann's Symphony in D minor was given for the first time in San Francisco, and received with applause. Beethoven's Overture No. 1 to *Leonora*, and Lachner's Ball Suite were among the prominent numbers of the occasion, and were very smoothly rendered. The Overture to *Freischutz* by Weber was a conspicuous success, and the horn quartette was especially beautiful, and won an encore. These matinees are so musically meritorious as to deserve full houses every Wednesday.

WESTERN ADDITION MUSIC HALL.

A new and commodious hall has been opened on California Street near Fillmore, by the Western Addition Literary and Social Club, a flourishing organization which now holds meetings every Monday evening for literary, musical and social improvement. This society has been very successful in enlisting the interest of the residents of the Western Addition, and many from other sections of the city have been excellently entertained at their meetings. The new hall was first occupied on the 12th of August, and since that date the audiences have largely increased. The entertainment of the 16th ult., was one of special interest, and attracted the finest assemblage of the season. This club has become one of the social features of the city, and we trust its membership and attendance may be limited only by the capacity of the hall.

MISS IVY WANDESFORDE.

The musical public of San Francisco and Oakland have gladly welcomed Miss Ivy Wandesforde back to our coast, although her stay is a brief one. She made an appear-

SHERMAN & HYDE'S MUSICAL REVIEW.

ance recently at Miss Annie Ainsworth's benefit concert at the Metropolitan Temple and was most warmly received. She will rejoin her concert troupe shortly, and make an extensive tour of the Eastern and Western States. The company comprises the following artists, viz: Mme. Camilla Urso, violin; Miss Iry Wandesforde, soprano; Mr. W. C. Tower, tenor; Mr. J. F. Rudolphson, baritone; Mr. Benni Sherek, piano.

—o—
MR. SAM'L. M. FABIAN.

The talented young pianist whose name heads this article, is still in this city, and is well-known as a thorough and conscientious student and performer, and we learn, is very successful as a teacher. His services as a player are frequently required at musical entertainments, and his benefit concert on the 8th August was a most flattering success in all respects. Mr. Fabian will ultimately go to Europe to complete his studies, and it is universally predicted that he will become a distinguished artist.

—o—
MR. CHAS. OWEN.

We have in our city a really talented young composer, Mr. Charles E. Owen. A recent song of his, published by Oliver Ditson & Co., entitled "Tis only in my dreams," possesses uncommon merit, and is having a fine sale. The "Pretty Primrose" Schottische, arranged by him, has become very popular. We wish him abundant success.

—o—
ZEITSKA INSTITUTE.

Madame Zeitska's Institute at 922 Post St., is now a very flourishing school, numbering over one hundred and fifty pupils, and having a full corps of teachers. Her reception on the 20th ult., to the parents and friends of the scholars, was a brilliant affair, the exercises including music and recitations by the pupils, followed by dancing and refreshments.

—o—
NEW MUSIC.

Miss Julia Meyer, of this city, has composed a fantasia brilliant for piano, "A Mother's Request," and dedicated it to her teacher, Prof. Gustav A. Scott. It is a fine composition, and meets a ready sale.

—o—
HENRY HEYMAN.

It is always a pleasure to note the success of a worthy musician, and Mr. Heyman has reason to be well satisfied with the results of his past year in this city, since his return from the continent.

A gentleman of good standing, a conscientious violinist and careful student, he is always warmly received in concerts, and as a teacher he has achieved a fine reputation.

THE BEAUTIFUL AND THE EFFECTIVE.

Effect and the really beautiful are generally confounded by the imperfectly educated. It must be confessed that modern art contains more of the former. The immediate cause of this may arise from the unprecedentedly rapid development of mechanical resources. Under such influences the intrinsic worth of thought is for a time overshadowed. The operatic productions of Wagner offer one striking instance of this, the French school of painting another. The day will probably soon come when the power of thought will gain the ascendant again, then an era in the progress of art will arrive such as the world has never yet seen.

The music of Wagner does not contain a large amount or great depth of feeling, but it is full of passion and effect. His style is not polyphonic or diversified in its combinations like that of some of the masters, but he excels in coloring, external force and detail of narrative description. In melodic invention and the power of evolving a symphonic design from a single musical thought, or, in other words, "creative genius," he cannot be said to be largely endowed. As a substitute for this, he clings to dramatic effects, the composition of which is rather an intellectual, than an inspirational process. He has a powerful, intellectual, subtle mind. He is a man of great talent. It is to an extent true that the theories and innovations of Wagner originate in his want of the highest order of musical genius. Denied the inexhaustible flow of melody possessed by the greatest composers (very generally allied to an unsophisticated and almost child-like character), Wagner has applied himself to the speculative element in music, that is the production of external effect, sensation, pomp, flashing force, singular orchestral combinations, an alluring ballet, passionate exclamations, sentimentality, witchery and an endless train of similar appliances. He who reproaches Meyerbeer—justly so—and Mendelssohn—unjustly so—of the calculating, speculating element, is himself to be accused of the possession of it to a height of giddiness attained by no one before him.—*Kunkel's Musical Review.*

CRITICISM.

The critical faculty is not by any means a common one. Many great artists do not possess it. It is the ability to estimate the worth of a work of art without being influenced by prejudice, or by likes or dislikes. Thus an able critic may award the highest praise to a work that he neither cares to hear or possess, but which his judgment tells him is great. He must have a thorough knowledge of the subject he writes about and of its history, and as neither singers or actors leave anything of their art behind them, save the impression made while living, he must study the works of those who saw them, on which to build his estimates. As all criticism is

comparative, he should have studied the best living artistes of all countries; and when to these advantages are added a nice discernment, a mode of thought characterized by thoroughness and reference to first principles and a style where keenness is strengthened by pungent wit, we have the material for an able art critic. But such men are rarely found.

HARMONY.

Among composers, he alone penetrates the mysteries of harmony, who by them is capable of working upon human temperament. To him the numerical proportions, which to the grammarist without genuine remain only lifeless and rigid mathematical problems, are magical preparations from which he causes a world of enchantment to arise.—E. A. F. HOFFMAN.

THE MUSICAL TRAINING OF YOUNG PEOPLE.

In the course of a brief conversation with your Western agent—Mr. D. E. Jones—a few days ago, I expressed a few thoughts concerning the musical training of our "young people," which he very much desired me to put in the form of a communication for publication in the *Review*. What I said was substantially this:

Few young persons appreciate what a blessing it is to have a talent for music, especially the possession of a good voice, and accordingly make little or no effort for its development or cultivation. There is now scarcely a locality where sight music reading, for example, is not taught, and yet how few good vocal music readers there are; and, although there is a great difference between this and strict voice culture, it has an important bearing upon the latter, inasmuch as the ability to read music readily engenders a degree of confidence or assurance that makes the voice come forth with a freedom and vigor, rarely equaled by those who are not good readers. Every young man and young woman—yes, I ought to say boy and girl—should learn to read music vocally without the aid of an instrument. When it comes to the cultivation of the voice proper, other things being equal, those progress most rapidly who are good readers.

Another point on which the young, especially the young men and boys, need advice, is in the practice of instrumental music. How frequently we find young men who "are full of music," try first, say a flute, then a guitar, then a banjo or violin, changing thus from one to another, until the very best years to learn thoroughly on any one of them have passed away. Much of the responsibility of this great loss of time, of course, falls upon the parents of such children. If they fail to discover the special talents of their offspring, and are in consequence unable to properly

advise them, they are not fit to have children.

As we think upon what "might have been," we pity every soul that must go through this fearful omission, and tremble for the person who, in the great hereafter, must account for it. I dare say a grand and useful sermon could be written upon it.

But many children are, nevertheless, well advised by parents or friends and acquaintances, and ought to do better. This great error is *vacillation*. They ought to select some one instrument, and continue to practice until real proficiency is attained; and whatever their individual preferences may be, familiarity with a key-board instrument, such as the organ or piano, should be acquired. Through no class of instruments can such clear and correct ideas be gained of good music; and certainly nothing can surpass their utility in the home and society circle. When a boy or girl can readily read any of the voice parts of a quartette, the accompaniment of a song, or the score of an organ voluntary, a real service is being performed; and who can estimate the comfort and satisfaction this affords the performer and his or her friends.

Many, young men especially, prefer an instrument on which they can soon learn "to play a tune." There is a fearful delusion, here! I learned to play tolerably well on several orchestral instruments, but what little I have since learned on the piano has proved a hundred-fold more satisfactory. With the latter I can get an idea of the *harmony* of a musical composition, and this is the *very soul* of it.

Melodeons, cabinet organs and pianos are getting to be within the ability of almost every family to possess; teachers can be secured for almost nothing, and the sentiment of the learned and experienced is, "cultivate the fine arts." Will the young see with their eyes and hear with their ears?"

FALSE ECONOMY.

There is an idea prevalent that it matters very little whether a teacher for the piano is a thorough musician or not, if only beginners are in the class. Many persons can not understand why a music-teacher should be thorough in his art, any more than a teacher of the alphabet should be an educated person.

At first glance there is some appearance of plausibility in the idea; but when we take into account that music is an art, as well as a science, and habits are imperceptibly formed in the art skill, while the scientific part is being acquired, it is plain to see that a thorough teacher is as much required for a beginner as a more advanced pupil. It takes a person who is quick to perceive and detect the first tendency of an evil habit, and this only can be done, we claim, by a good musical scholar, not a mere tyro. But some may say, Suppose a child has acquired some false methods of playing, at the outset, can't they be easily eradicated when the scholar has advanced so far as to require a more learned,

and *par consequence* a more expensive teacher? Economy, of course, is at the foundation of such reasoning, but a little reflection will prove that it is false economy.

A habit is that which we do from long custom without thinking of what we are doing, hence it is easy to see how difficult it must be to correct evil habits, and how long must be the process.

[For the Musical Review.] TO A MUSICAL FRIEND.

BY MRS. NINA R. TROW.

So! thou hast the gift of song;
A blessed dower
With angels shared, whose perfect flower
Of speech, to earth and heaven belong.
From thy fair throat's cells
Soft melody wells,
As from the thrush
Silver tones gush.
From thee, song
Comes with music's mystic meaning,
And sorrow and wrong
Are soothed, while thy gleaming
Must ever be joy. Say! if music of bird trills
Be evermore wedded
To most gracious words
Like pearls on gold threaded,
Would they e'er waken such thrills
As I feel,
When thy soft tones do steal
As from spiritual sphere
On my ear?
Oh! wed them ever to most noble thought,
So the voice of thy soul,
And thy throat's voice, be brought
To fullness of perfect accord.
But—as in a mine
One jewel, amid
The rich hoard
Is oft hid,
And in secret does shine;
Oh! keep in thy innermost shrine,
One clear note,
That will float
Ever from thee
Only to me,
Like some golden mote
That from sunbeam does stray;
And my soul will meet it half way.

HEART SONGS.

We do not always place a value upon what we read, or what is spoken to us, because we receive information therefrom. Sometimes we crave sympathy, fellow-feeling; we want to be assured that we do not think and feel alone, but that there is a bond of union between our own souls and those of others around us. We want to rid ourselves of a sense of isolation and loneliness.

The man who is passing remarks that it is a fine morning, tells us nothing we did not already know, but it causes us to enjoy the warmth and light of the sun two-fold. The next one we meet, who gives us the same salutation, triples our pleasure, and so on to the end of our walk.

It is through this desire for companionship that music and poetry find their way to our hearts. By this we do not mean that mental culture is not required in order to be able rightly to appreciate either of them; for often

the very highest intelligence is brought into requisition.

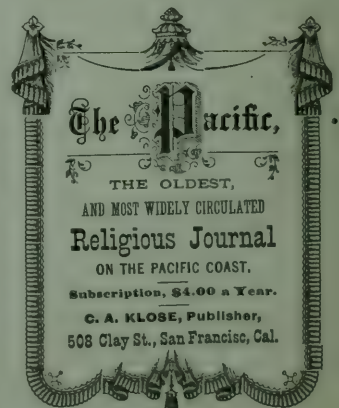
It is the mingling of heart and mind that enables one perfectly to grasp the beauties of either. But the simple ballads, the quaint, time-honored home airs, which every one understands as well as the simple sentence "It is a fine morning," bring, instantaneously, a link of fellow-feeling between all classes of human beings.

GOOD THINGS.

Nothing truly good is wholly lost. Although, as a cause, it may disappear from view, it still lives through the effects it produces. The echo of the bird-song lingers long after the little warbler has flown away. The fragrance of the summer flower pervades the atmosphere after the frail petals have lost their beautiful tints.

Things the most evanescent and intangible, produce the most powerful effects. The earth was without form and void, until the Creator said, "let there be light." All the beauties of the world of vegetation lie dormant till heat—that *imponderable substance*—arouses them from their death-like slumbers.

As we consider the nature and cause of sound, produced by mere vibrations, or waves of air, falling upon the ear, it is truly wonderful how it has been trained and modified so as to produce all the exquisite harmony which pertains to the science of music. Ephemeral, floating away, like the air which produces sound, are the sweetest melodies—like the ripples of the stream that float away as we behold them; but the constant motion of the little ripple leaves its impress upon the solid rock, and a sweet melody, once heard, may live long in memory, and serve to soften an obdurate heart, and smooth a rough nature.



A FEW REASONS WHY WEBER PIANOS ARE THE BEST, AND ARE ENDORSED BY ALL THE GREAT MUSICIANS.

AMERICA, in the pioneer epoch of her industry, worshipped **force** and **magnitude**.

The great American manufacturers had clutched all the laurels that were accessible to mechanical ingenuity. Their instruments were everywhere justly praised for their largeness of tone, volume and duration of sound.

It now remained for somebody to add the **Sympathetic Quality**.

This WEBER set himself to do.

The time had come when, with culture and taste expanded and ripened, we began to perceive that, in the domain of art particularly, **feeling, sincerity and sympathy** were of far more account than vehemence, loudness and immensity.

With this came a change in the fabrication of Musical Instruments. **Art and Musical Taste** must lend its spirit to iron and steel.

According to the World's Judges at Philadelphia, that has been done!

The Weber Piano, in the words of the Jury, effects the alliance of **Sensibility, Sympathy and Power**.

To Weber **alone**, among the **forty** exhibitors, is awarded the highest honor for an instrument combining "**Sympathetic, pure and rich tone, with greatest power.**"

This opens a new era—the era of **feeling**, based upon **strength**; the era of the **WEBER PIANO**,—an instrument with a **soul** in it.

Is it strange, then, that all the musicians turn to the Weber Piano? They know that the manufacturer of the Weber Piano is an **educated musician, who can understand the musician's smallest wish, and, as a mechanic, he knows how to execute it**, having made every part of the instrument hundreds of times with his own hands, as apprentice, journeyman, and employer; in fact, he is termed the "**Great Working Piano Maker.**"

Thus may be summed up a few of the **reasons** why the Weber Pianos are better than those of other makers, viz.: **Ample capital**, allied to the **best musical and mechanical skill, earnestness of purpose**, coupled with **untiring industry and perseverance**, and the **ambition to make THE BEST PIANO** which it is possible to make, and, while other makers seek for popularity, the manufacturer of the **WEBER PIANO** is aiming at perfection.

Notwithstanding the great superiority of the Weber Pianos, they are sold as low as those of other good makers, and the **Installment Terms** are made very easy.

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